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Edited by Paul Woodring

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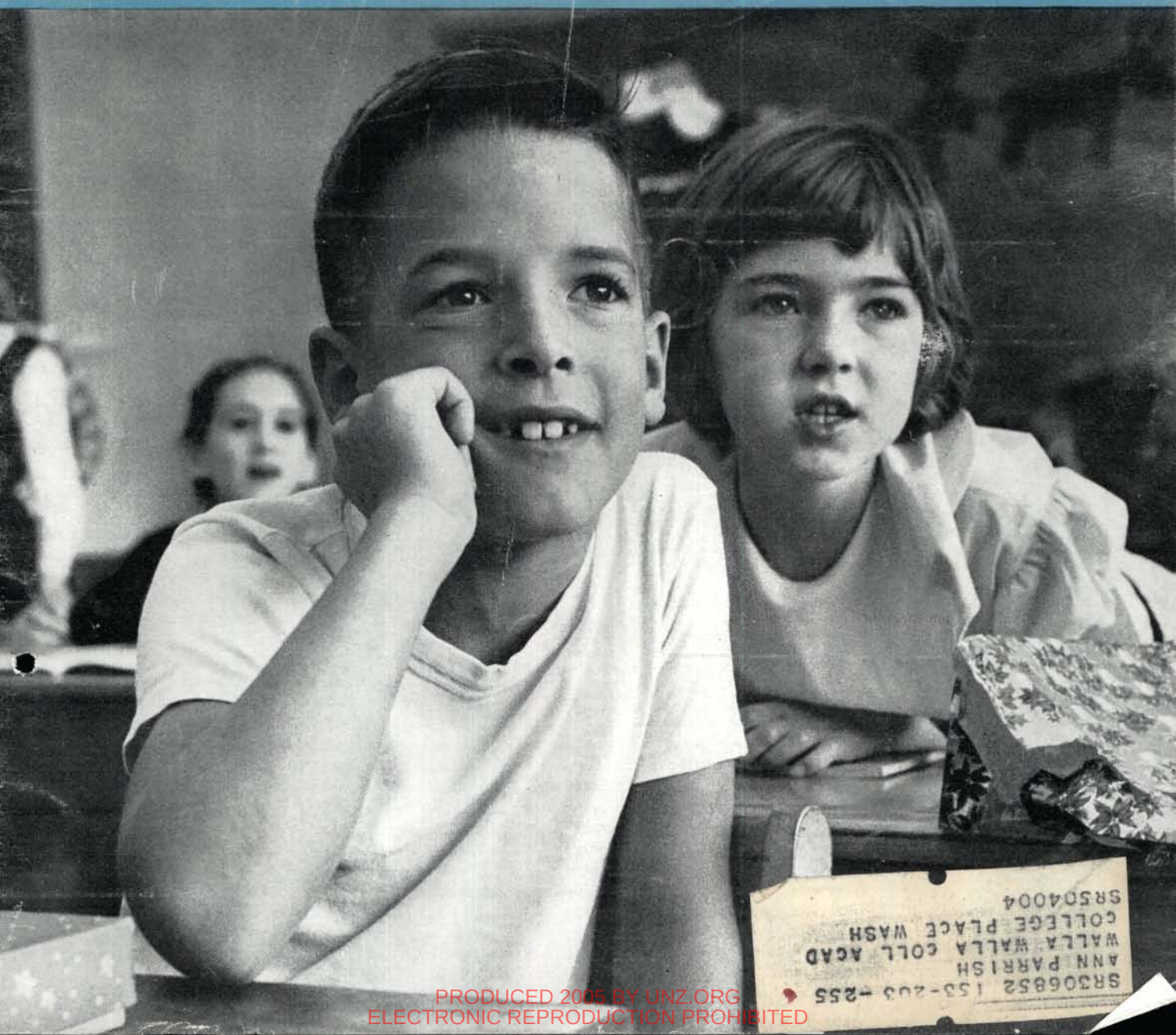

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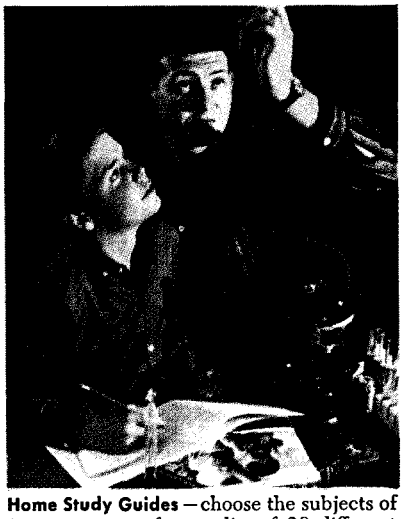

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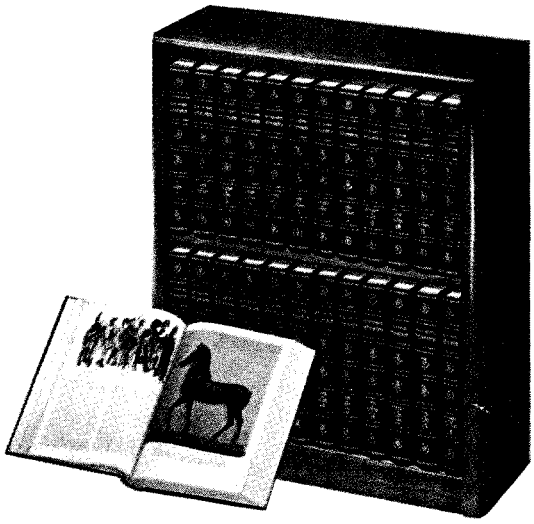

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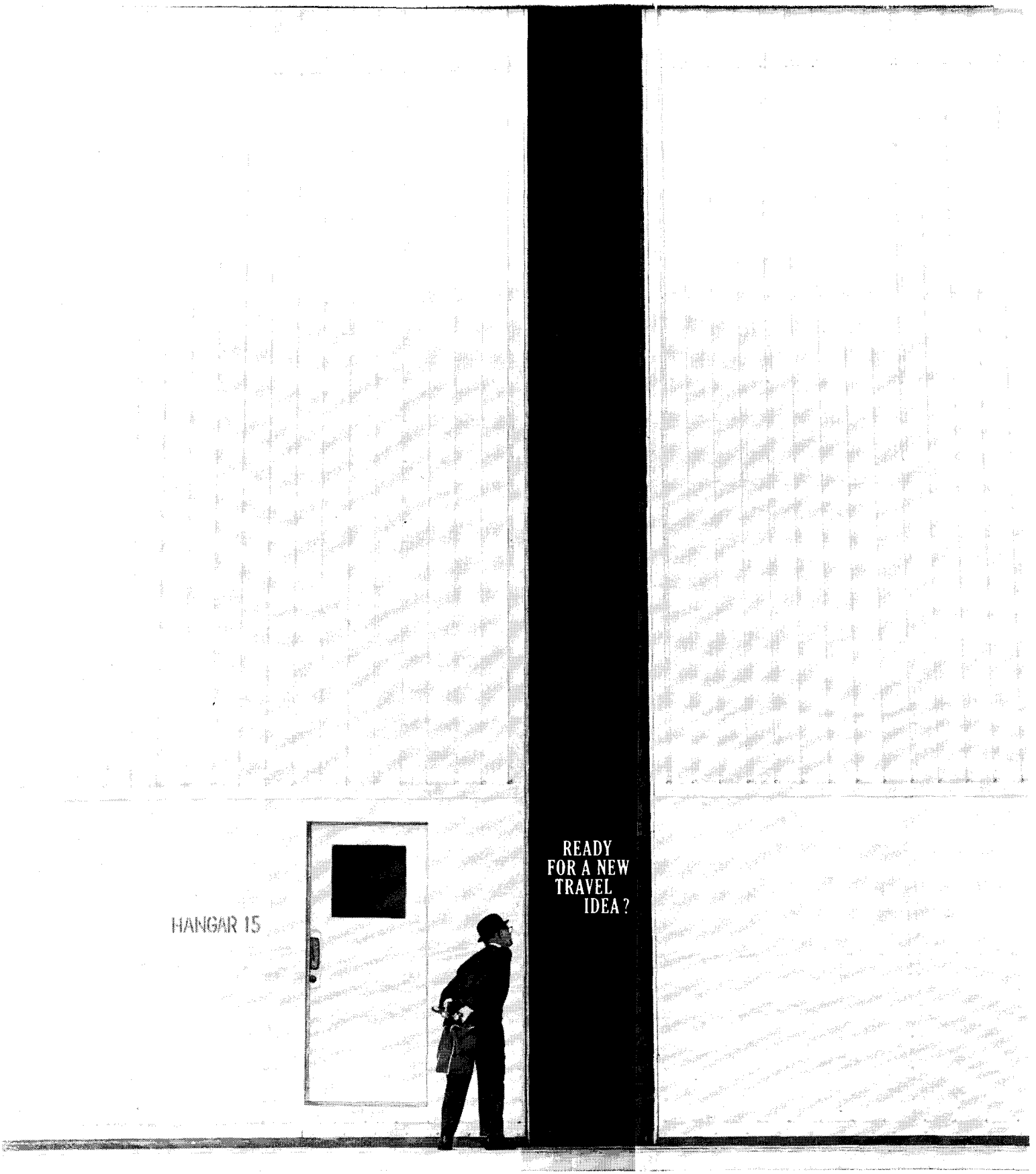

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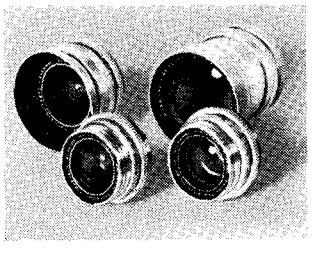

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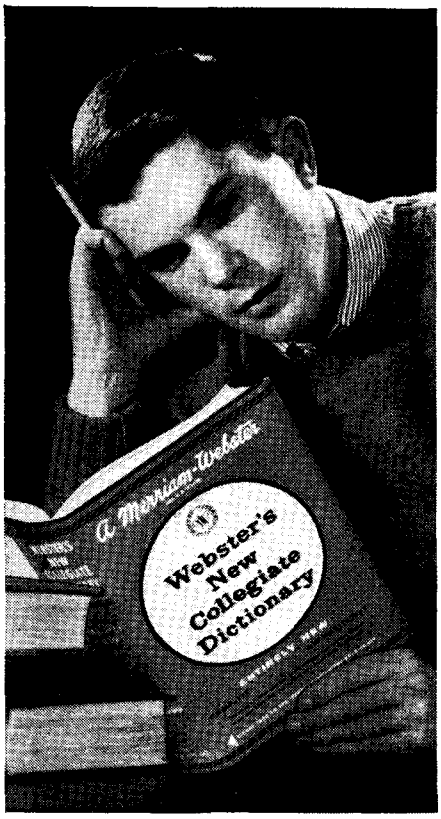

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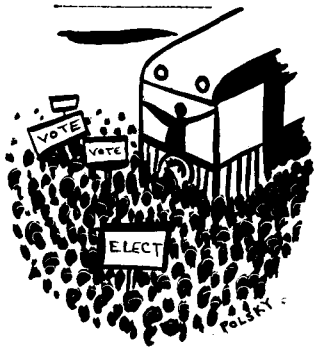
Perspective/1960

By Theodore H. White

WITH NIXON IN GEORGIA

THE DRIVE from Atlanta's airport over the throughway had been carefully slow, the shape of the city gradually growing on the ridge, handsome new buildings appearing on its crest, chunky towers rising in profile from their midst, the gold dome of the State House glittering—and no one in the Vice President's hopeful cavalcade knowing quite what to expect here in the heart of the Deep South.

But the moment the procession climbed the incline to turn on to Peachtree Street, the gossip of politics and whispering of hope instantly became substance. The Atlantans were there not in the twos and threes of ordinary, orderly political demonstrations, but in five-deep, six-deep ranks that first blotted the sidewalks and then poured into the streets. From the windows above, a storm of confetti, paper streamers, torn scraps, red, blue, and gold spangles rained down, gathering to a blizzard as thick as Wall Street ever offered returning heroes. People waved their banners, shouted, screamed, and crowded thicker and thicker until the procession slowed to an ooze. At Atlanta's Famed Five Points, where Peachtree



turns left on to Edgewood to descend to Hurt Park, the cavalcade halted completely as the crowd surged out to mob the open convertible of Dick Nixon and his wife.

By the time the white-helmeted police had cleared the way again, the mob had swarmed thick after the car, breaking the cavalcade. They trotted after the Vice President, in the center a herd of young girls in white skirts and red-white-and-blue hats, jiggling and hip-wriggling, and after them a pell-mell horde of old and young chasing him all the way to the park. At Hurt Park, there were two or three acres of them, yodeling and yipping rebel-yells, crowding over the limestone parapet above, sitting on the ledges of the pool, spilling over the streets, waiting to be taken, yearning to listen. It was, Dick Nixon was later to remark, the most impressive demonstration he had seen in fourteen years of campaigning. It was, said Ralph McGill, publisher of the *Atlanta Constitution* and sage of the modern South, "the biggest thing in Atlanta since the premiere of 'Gone With the Wind.'" For what we were seeing was mood become fact; we were seeing discontent with the sudden impact of reality.

• • •

There was organization to it, of course. Organization had gone to work at mid-morning on Monday preparing this Friday demonstration. The lady volunteers had undertaken to call every name in the 600-page Atlanta telephone directory and had all but succeeded. The College-Youth-for-Nixon had covered every supermarket and shopping center with announcements two days beforehand. The teen-agers had circulated through all downtown office buildings in the morning, reminding people of the excitement to come and distributing bags of confetti. Two airplanes buzzed overhead carrying sky-streamers that read "It's Nixon Day in Atlanta." Yet no four-day frenzy of preparation could, by itself, have brought together 150,000 people out of a population of 1,000,000, one in seven of the entire population—or created this mood.

For the mood, as one circulated through the crowd, while friendly, warm, and happy, was not the adoration or hero-worship one gets in a Kennedy crowd at peak intensity. It was a mood of revolt—and the friendly beneficiary of this mood was Richard Nixon.

You could touch and taste the sense of revolt at any level. The man who introduced Nixon to the crowd was James V. Carmichael. Once James V. Carmichael had aspired to a political career in Georgia and run for Governor; he had won the primary by a clear 3,000 popular votes; yet the rigged machinery of Georgia's Democratic primaries, which reduces the great city of Atlanta

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to equality with the lowest hillbilly county by the unit-rule system, had deprived him of a nomination rightfully his. Carmichael, a Democrat, now announced he was going to work and stump for Richard Nixon. The crowd roared approval.

And as one circulated through the crowd, one picked up the refrain: no one here in Atlanta or this crowd seemed to hate Kennedy as a man. But they did hate the state machine, the redneck gang descended from the Talmadge family which denies suffrage or voice to the new and growing cities of Georgia. Wherever you could sample it, the crowd rang the changes on the theme. A local newspaperman: "We're gonna scare hell out of Talmadge and his lousy machine with this." A lawyer, Democrat, who had helped organize the demonstration: "We've pleaded and tried to get our own Democratic Party system to do something about this electoral system and this unit-rule of theirs; but they won't do it." A smart, middle-class lady: "They've got to stop taking the South for granted; Southern whites are the biggest minority in the country, we need a two-party system." Another local newspaperman: "They say they want a two-party system—but here in Atlanta it only means they want to lick Talmadge and the State House crowd."

• • •

This is the mood of the city. And this mood has to be superimposed on the mood of the dominant Southern rural vote to see what disturbs Democratic strategists. Normally the overwhelming Democratic rural vote can swamp the revolting city vote in the South. But this season the rural vote is being divided by the deep and dangerous split over religion. How widespread this native hate of Catholics in the Deep South may be is still impossible to measure. It is still possible that fundamentalist preaching against Catholics can provoke a test between bigotry and tolerance, as it did in West Virginia where Kennedy won more because of than in spite of the religious issue.

But it is the mood of the cities, joined to the religious civil war in the hill and farm country, that is perplexing in this election—and, probably, is of more permanent importance. For the cities of the South have grown and swollen in the past decade with a new industry and a naturally conservative middle class. Their instinct for citizen-participation in politics, a local reflection of a new national development, is all but choked by the ancient machines that have dominated Southern politics for so long. It is impossible for Atlanta, grown by an enormous 40 per cent in the past dec-

(*Continued on page* 61)

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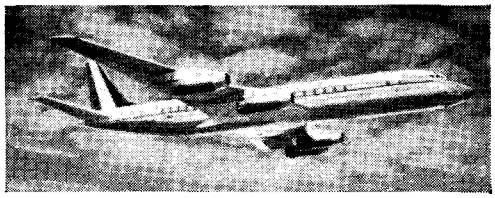

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Edited by Martin Levin

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May we not perceive in this circumstance a parable?
No doubt to hide away learning is terrible,
But to open it up wide electronically is bad too,
For few attain wisdom unless they have had to
Struggle. The scholars aver (I have quizzed 'em)
There's a frightful draft in the Shrine of Wisdom.

—Morris Bishop.

THE ETERNAL STUDENT

AT MY algebra age I was in need of a private tutor. We had a special name for private tutors in Russia: *repetitors*, those who came to schoolchildren's homes to go over with them —*to repeat*—their lessons.

I had a great deal of trouble with algebra. I had had plenty of trouble with naked numbers but when I was faced with numbers hiding behind the mysterious and sinister pseudonyms of *x*, *y*, and *z*, I knew I was licked in advance. It was most upsetting to my parents. "If you don't graduate from high school," they told me, "there will be nothing left for you but to become a dentist or a pharmacist." Schools of dentistry and pharmacy did not enjoy the status of colleges in old Russia. No full high-school diploma was needed to enter them, and that left a mark on the psychology of their graduates. They were neither accepted by the intelligentsia nor wanted by the other classes. They became embittered and misanthropic. Of all the angry young and old men in pre-revolutionary Russia they were the angriest. They were the most implacable foes of entrenched traditions and the most ardent supporters of immediate changes. Informal historians call the Bolshevik Revolution of 1917 "the Revolution of Dentists and Pharmacists."

There was but one narrow path for me to learning and destiny. No dentist or pharmacist in our family, declared my parents, and hired a *repetitor* for me, a student whose name was Lev Baranov and who resided permanently in our city of Novgorod. There was no university in Novgorod; our boys and girls who wanted to get a higher education went to St. Petersburg, several hundred miles away. Baranov went to St. Petersburg only twice a year, to pay his tuition, then promptly returned to Novgorod. There was nothing to keep him in the capital; he was an eternal student.

There were two categories of eternal student. To the first belonged professional revolutionaries who had entered universities to use them as springboards for their underground activities. All students wore uniforms of a military cut and even revolutionaries looked imposing in them. They never attended any lectures, being too busy organizing cells, groups, discussions, meetings. Whatever their age, and some were fairly well advanced in years, they preferred to lead the working masses as representatives of Russian Academic Youth.

The second category of eternal student consisted of those penniless unfortunates who wanted a higher education but had no money to get it. There was nothing an indigent Russian student could do to earn his keep and tuition except teach little retarded Russians like me the intricacies of grammar and lower mathematics. It was a full-time job. They were so busy tutoring, they

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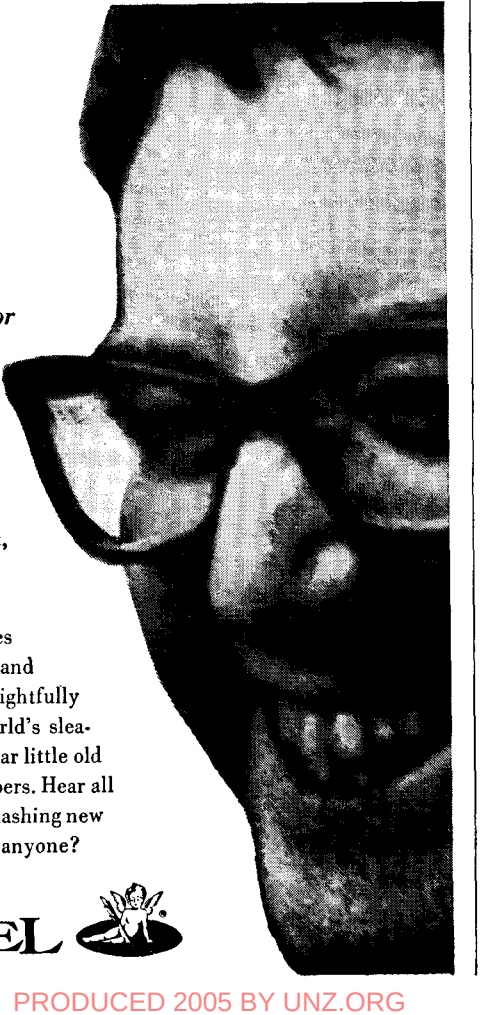

ANGEL

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LET US NOW PRAISE FAMOUS MEN

THE MID-CENTURY BOOK SOCIETY

takes this occasion to pay homage to JAMES AGEE

LET US NOW PRAISE FAMOUS MEN by James Agee and Walker Evans is the kind of book which Mid-Century's editors—W. H. Auden, Jacques Barzun, and Lionel Trilling—delight in presenting to discriminating readers. Nearly twenty years ago, Mr. Trilling spoke of *Let Us Now Praise Famous Men* as "a great book"; on its reissue, he speaks of it as having become "an American classic." In fact, the publisher credits Mr. Trilling's interest over the years as having been instrumental in giving him the confidence to republish this work.

Very few people had an opportunity to acquire a copy before the small original edition went out of print. In recent years, used copies, when available, sold at a premium. Now a new edition has been published, enriched by more than twice the number of Walker Evans photographs as well as a new introduction.

The cast of characters of *Let Us Now Praise Famous Men* includes Fred Ricketts, a two-mule tenant farmer, aged 54, and his wife Sadie, and seven children aged 4 to 20; a one-mule tenant farmer named Thomas Woods and his family; and a one-mule half-cropper named George Gudger and his family. The cast also includes Chester Boles, Gudger's landlord; Michael Margraves, a landowner and New Deal executive; James Agee, a spy, traveling as a journalist; Walker Evans, a counter-spy, traveling as a photographer. The unpaid agitators listed in the cast include William Blake, Louis-Ferdinand Celine, Ring Lardner, Jesus Christ, and Sigmund Freud.

The place is the American Southland. What Walker Evans saw, his camera recorded. (Mr. Evans is thought by many to be the most distinguished of modern photographers.) What James Agee saw, he reproduced in words that were precise, mind-shaking, and magnificent. Lionel Trilling describes Agee's prose as giving "a kind of hot pleasure that words can do so much." This work of true originality presents, with astonishing directness, a dark, fierce, proud, moving, and important image of America.

You are invited to accept this new edition free.

AGEE ON FILM Perhaps the contents of James Agee's celebrated volume of criticism and comment on the movies can best be conveyed by reproducing a letter which W. H. Auden wrote fourteen years before the posthumous publication of *Agee on Film*.

To the Editors of *The Nation*.
Dear Sirs:

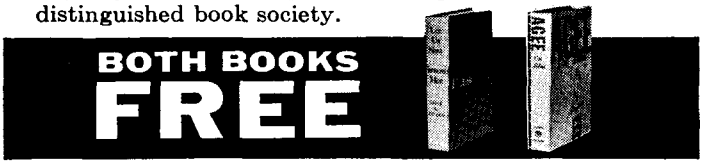
In the good old days before pseudo-science and feminism ruined her, it was considered rude to congratulate one's hostess on her meals, since praise would imply that they could have been bad, and by the same rule of courtesy it should be unnecessary to write grateful letters to editors.

I do not care for movies very much and I rarely see them; further, I am suspicious of criticism as the literary genre which, more than any other, recruits epigones, pedants without insight, intellectuals without love. I am all the more surprised, therefore, to find myself not only reading Mr. Agee before I read anyone else in *The Nation* but also consciously looking forward all week to reading him again.

In my opinion, his column is the most remarkable regular event in American journalism today. What he says is of such profound interest, expressed with such extraordinary wit and felicity, and so transcends its ostensible—to me, rather unimportant—subject that his articles belong in that very select class—the music critiques of Berlioz and Shaw are the only other members I know—of newspaper work which has permanent literary value.

Swarthmore, Pa., October 16, 1944 W. H. Auden

This large, illustrated edition of *Agee on Film* will be sent to you free, along with your free copy of *Let Us Now Praise Famous Men*, when you clip the coupon below and begin your rewarding membership in America's most distinguished book society.



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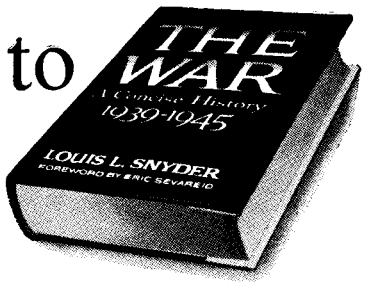

WIDE WORLD PHOTOS

If you remember World War II, if your life was touched by it, if you are curious about it – then you will want to read *The War*, the new, complete one-volume history of that war.

Historian Louis L. Snyder, Professor of History at the City College of New York, a foremost authority on modern history, has written this book with such drive and power that it has the pace of a thriller. This is history made vivid and vital.

Here is the story of the war in all its tragedy and splendor, its moments of soaring elation and weary despair. Here are historic conferences, eye-witness accounts, epoch-making speeches, details of campaigns and battles.

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For those who recall the war, this book will give a clear overall view of events that may have seemed confusing at the time. And for those too young to recollect the tremendous happenings and the hysterical climate of those years, Dr. Snyder's book offers a swift-paced and fascinating guide to the recent past.

In his introduction, Eric Sevareid writes: "As one who was personally involved with some of these events, I have found that these chapters have clarified portions of my own life for me. Professor Snyder's facts speak for themselves. Here it is, the whole panorama, men and minds in motion through six fantastic years."

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THE WAR

A CONCISE HISTORY, 1939-1945

By Louis L. Snyder

FOREWORD BY ERIC SEVAREID Illustrated with 32 pages of photographs, 20 maps. $7.95, at your bookstore

JULIAN MESSNER, N.Y.

had no time for study. Years after years passed. The little retarded children became big progressive adults with a higher education, but the tutors who had dragged them out into the scholastic world were still freshmen or, at the very best, sophomores with no prospect of ever reaching their cherished goal–a college diploma.

One of the eternal students, an impoverished fellow named Raskolnikoff, thought he had found a simpler and easier way of getting his diploma. But he had a mother and sister to support and became infatuated with a girl of easy virtue who was a heavy sufferer and whose father was a heavy drinker (all Russian girls of easy virtue are heavy sufferers and are closely related to heavy drinkers) – and unfortunate, poverty-stricken Raskolnikoff never quite made the grade, even when he obtained enough money for his tuition.

Another eternal student was Trofimov, but he also became involved with the wrong kind of people, the Cherry Orchard crowd, and could never get out of his peculiarly Russian state of eternal studenthood.

Russian vaudeville actors loved to sing ditties about eternal students. One of them went approximately as follows:

If and when a student
Wears a heavy chain,
It means that the student
Has pawned his watch again.
If and when a student
Wears patches on his breeches
It means that he's a poor boob
Who studies not but teaches.

My *repetitor* Baranov was about thirty-five, a comparatively youthful age for a sophomore of the eternal student species. He had a shock of red hair and a reddish beard, and he wore pince-nez. His face always bore an expression of reproachful despair: I am terribly unhappy, it was saying, but it is your fault, not mine. He had quite a number of charges, and that was his principal reason for not wanting to move to St. Petersburg. Food was no problem to him; he ate in the homes where he taught. In our house he ate his dinners. His appetite, as it frequently happens with people who are disdainful of worldly pleasures, was tremendous. He consumed his food with passionate fury, his face never losing the expression of deep and sorrowful gloom.

The mothers of Baranov's pupils adored him. Russian woman always had a weakness for men with morbid countenances. The unloved men in Russian life as well as fiction are those who allow themselves the luxury of an occasional smile or joke. What particularly endeared Baranov to his pupils' mothers

(*Continued on page* 61)

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THE HIGH COST OF KILLING TIME

How quickly the misuse of money—when found out—sparks our moral indignation into fires of investigation!

Yet how slow we are to see that the misuse of man-hours is as morally wrong and harmful as ever the misuse of money.

Padding the hours with a man's mere presence on the job, without using either his mind or his muscles, can be morally crippling to him. In fact, the deliberate waste of a man's power to produce and stand in the dignity of a living fully earned, is waste of a man.

Whoever causes such waste—for another or to himself—would be responsible for damaging not only the person, but would be contributing to weakening the nation's economic strength.

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TRADE Winds

SOMEWHERE—I am not sure where—John Kenneth Galbraith has explained the difference between the Thirties and the Sixties, as far as the politician-egghead relationship goes.

In the Thirties, the politician went to the egghead and said, "Here is the problem; what is the solution?"

In the Sixties, the politician goes to the egghead and says, "What is the problem?"

AFTER THE Battle of Bunker Hill, Benjamin Franklin was so angry he sat down and wrote this letter to his old friend and publisher in London:

"Mr. Strahan,—You are a member of Parliament and one of that majority which has doomed my Country to Destruction. You have begun to burn our towns and murder our People. Look upon your Hands! They are stained with the Blood of your Relations! You and I were long friends. You are now my enemy and

I am
Yours
B. Franklin."

This magnificent epistle appears in the forthcoming book about the Battle of Bunker Hill, "Now We Are Enemies," by Thomas J. Fleming. It recently was included in a condensation of the book in *Reader's Digest*, and about fifty people shot off their *own* letters, reminding one and all of a fact that should have been mentioned.

Franklin wrote the letter to Strahan, it's true. But he never mailed it.

THAT BUSY MAN, Harry Golden, turns his most serious in a foreword to "The Case Against Adolf Eichmann" (Signet). He predicts:

"No German in this century will write a great symphony, for all the music teachers, who were largely Jewish, are dead; nor a great novel, nor a great poem, for the books these writers must read and learn from have been burnt. Germany mutilated herself past all recognition. I have said elsewhere that Germany today cannot be called a nation or a culture. It is only an economy.

"Germany has always been torn between Beethoven and Hitler, between Goethe and Eichmann. But it is Eichmann who stands as the Nazi representative in the dock and when he pleads his case the Germans and Europeans must remember him before they find the memories of Goethe and Beethoven."

A DISC JOCKEY from Chicago named Dan Sorkin tells the story of his career in "The Blabbermouths" (Citadel). In it he lists some of his favorite ad libs, including:

"Money is the root of all happiness."

"The meek shall inherit the earth; and the bold shall take it away."

"A friend in need is a big pain in the neck."

"The only thing we have to fear is life itself."

"Love makes the world go square."

INSERTS to be made on the best-seller lists: John Wiley & Sons reports that "Architectural Graphic Standards," by Ramsey and Sleeper, is now in its fifth edition, having sold more than 327,000 copies since 1932—an average of 12,000 a year. The price is $18.95.

Keenan and Keyes wrote "Thermodynamic Properties of Steam Tables" in 1936 and it has averaged 14,000 copies a year ever since. How about Meriam's "Mechanics," a two-parter published in 1952? Already 134,000 sets have been sold, and it's going strong.

UNIVERSAL PICTURES has spent $12,000,000 on the motion picture "Spartacus," from Howard Fast's novel about the gladiators' revolt. So Bantam Books is reprinting a few million copies of the book to tie in with the movie and the $3,000,000 promotion.

However, Peter Ustinov is in the picture, and he has a new paperback out, too—"Ustinov's Diplomats," which Bernard Geis has published. And Kirk Douglas, the star of "Spartacus," has written an introduction to the Ustinov book, causing Geis to call the coincidence to our attention.

Angles upon angles.

IN HIS FRIENDLY review (*SR*, August 20) of Chandler Brossard's new novel, "The Double View" (Dial), Harvey Swados remarked that the author is "still on the sunny side of forty." That

from Bobbs-Merrill

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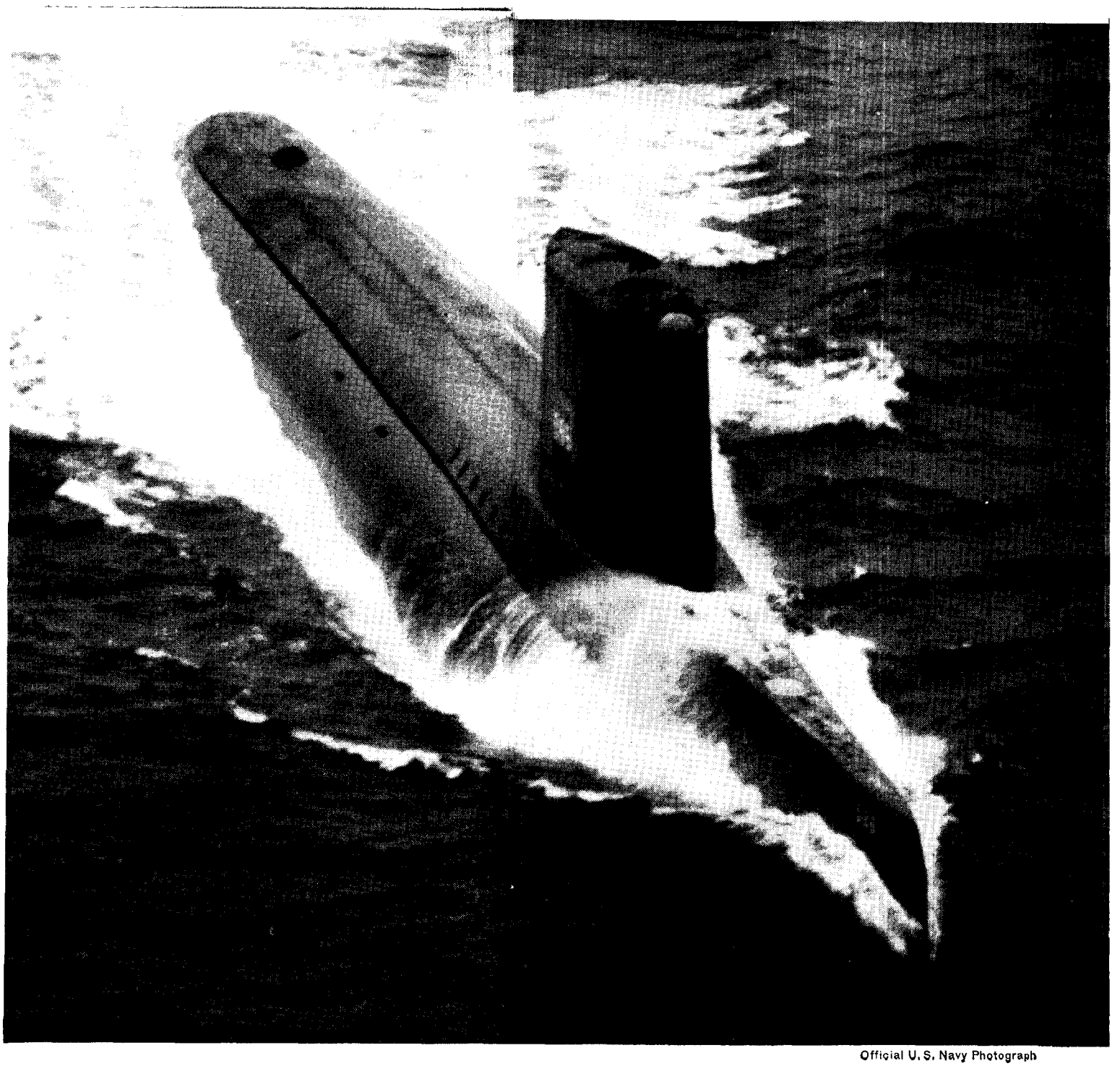

Official U. S. Navy Photograph

Power for a fighting fish . . .

The atomic submarine *U. S. S. Triton*, whose underwater global voyage recently made naval history, is equipped with Anaconda nuclear reactor cable which provides for the critical functions of power supply, position indication and temperature control. Developed in cooperation with United States Navy engineers, similar cable serves aboard all of the nuclear submarines thus far built in this country. In addition, uranium serves as the life-power of these man-made fishes—power enough to propel the *Triton* approximately 60,000 miles without refueling! Today, Anaconda is the nation's largest producer of uranium oxide concentrate, from which this super-fuel is made.

But nuclear energy has *other* vitally important applications, notably for peaceful purposes. Uranium concentrate, product of Anaconda's uranium ore-processing, is compressed into tiny ceramic pellets, each not much larger than an aspirin tablet. The energy from one such pellet could run a TV set for almost a year. Two dozen would furnish as much electricity as an average home would use in *three* years. And it's *happening now*! At Shippingport, Pennsylvania, the Duquesne Light Company's remarkable power generating plant utilizes a million of these pellets in a pace-setting operation which creates a bright pattern for the future. In the meantime, uranium makes life safer for most of us through radioisotopes which contribute much towards better products, better health, and which may help to provide better food.

Through its millions of tons of uranium ore reserves, through new copper sources such as the new El Salvador Mine in Chile, and through constant product research and development, Anaconda serves the nation in peace—and in the pursuit of peace.

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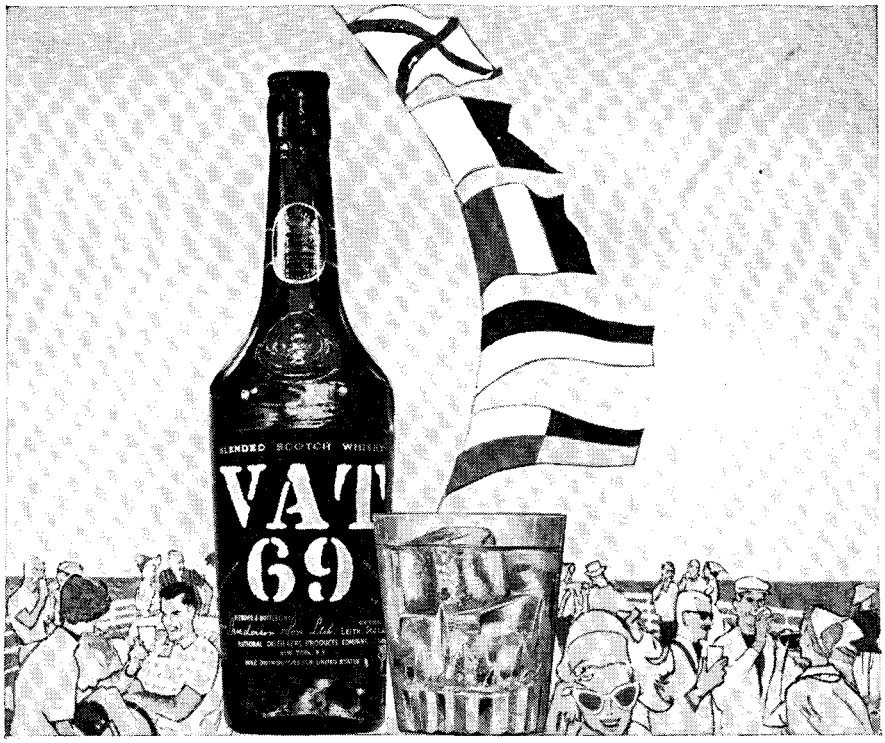

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was the only part of the review I couldn't understand, and I asked several people what it meant.

A college boy told me that he thought Brossard was probably about twenty-six years old. A man born in 1912 declared that he himself was on the sunny side of forty. A girl who insisted she was still on the sunny side of thirty said she would gladly marry a man on the sunny side of forty, if one would only ask her.

Not having seen Chandler Brossard for about ten years, and having forgotten his chronological place, I thought it the wisest move to ask him, which I did. He admits to being thirty-eight years of age. However, he behaves cheerfully for a fellow who has but two sunny years remaining.

I noticed one thing more. He is on the shady side of 160.

READING IN THE August 13 issue of *Saturday Evening Post* about Senator John Kennedy, Sheila Blanchard came across this item:

"Instead of steely-eyed, cigar-chomping old pros, the Kennedy organization consists of a gaggle of muscular young men. . . ."

Miss Blanchard thinks it is entirely proper to cast politicians by collective nouns, and she has done so for both political conventions. "Imagine," she says, "Los Angeles revisited: a lather of Williamses, a fading of Browns, a stable of Morses, a staff of Butlers, a lode of Meyners, a dump of Humphreys, a yolk of Stevensons, a stew of Symingtons, and a spur of Johnsons.

"Chicago offered a thrust of Mortons, a quirk of Dirksens, a stall of Halls, a draft of Rockefellers, a strike of Goldwaters, a nest of Nixons, a union of Mitchells, and a putter of Eisenhowers."

I TOLD a few weeks ago how the *Century* editor, Richard Watson Gilder, had deleted offensive passages from stories printed in his magazine in the 1890s. They seem namby-pamby today. But Ziff-Davis's Louis Zara, who dug back in his dusty bookshelves, has found that Gilder had a philosophy and a policy about bad language. Gilder edited this line:

"B'Gawd," said Bill, speaking as from a throat filled with dust, "I'll go after 'em in a minute."

It was the "B'Gawd" that the editor foreswore. He explained it in this letter,

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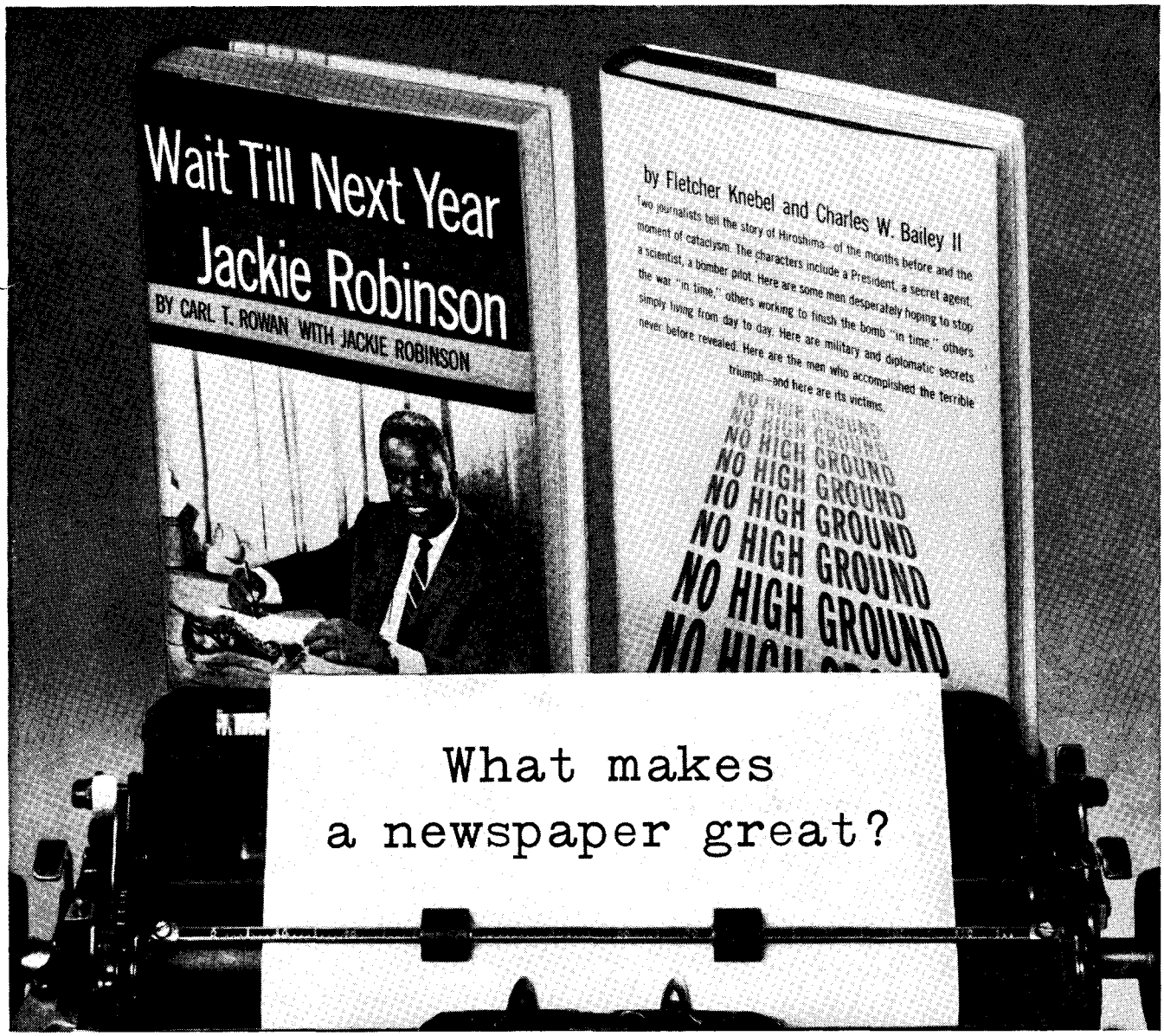
Wait Till Next Year
Jackie Robinson
BY CARL T. ROWAN WITH JACKIE ROBINSON
by Fletcher Knebel and Charles W. Bailey II
NO HIGH GROUND
What makes
a newspaper great?

Add two new and important contributions to the growing list of published works by staff writers of the Minneapolis Star and the Minneapolis Tribune.

ROWAN

WAIT TILL NEXT YEAR: The Story of Jackie Robinson ($4.95, Random House). No mere baseball book, this is the absorbing account of the sociological and racial aspects of Robinson's career as the first Negro player in the major leagues. A detailed study of Robinson's transformation from star player to figure of national importance in the Negro's struggle for equality, it has a real depth of feeling. For its author, prize-winning reporter Carl T. Rowan of the Minneapolis Tribune, is a Negro himself.

NO HIGH GROUND ($4.00, Harper & Brothers). For the first time, the full, chronological story of the original atomic bomb is told. Published on the 15th anniversary of Hiroshima, this fast-paced narrative reads like a novel as it details the imagination, scientific accomplishment and organizational ability that went into the bomb's development. A first book for co-authors Fletcher Knebel and Charles W. Bailey of the Minneapolis Star and Tribune's Washington Bureau, it is already hailed by reviewers as "gripping . . . vivid . . . enlightening." The book is based on many hitherto secret documents and records, revealed exclusively to the two Washington-wise reporters.

KNEBEL

Minneapolis Star and Tribune staffers often keep typewriters clattering in their spare time on literary projects of their own. Fourteen books by writers of these Upper Midwest newspapers have appeared in recent years. Two more new volumes will be ready for publication before year-end. Ranging from home-gardening to science-fiction, from an analysis of Asian turmoil to a vivid personal story of 50 years in sports, any one is a reflection of the expert and diverse talents which have won for the Minneapolis Star and the Minneapolis Tribune the regular readership and responsive regard of an entire region: the 3⅓ state Upper Midwest.

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JOHN COWLES, *President*

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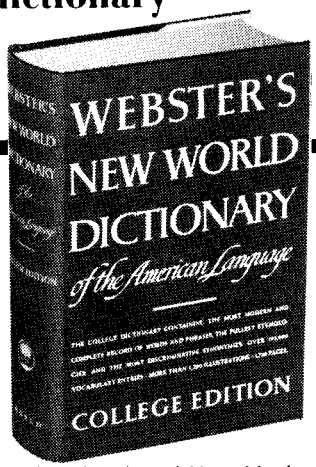

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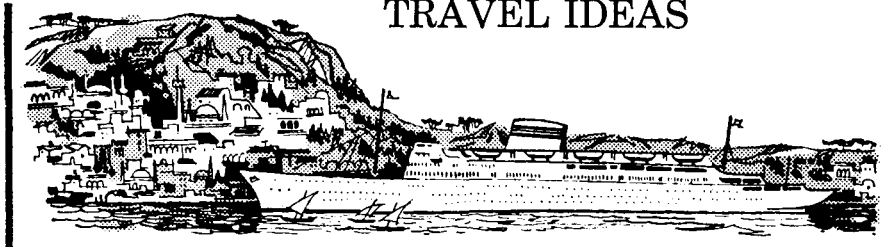

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which Mr. Zara believes needs no further comment:

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IDDZIES AND ODDZIES: The career of author Kurt Vonnegut is progressing in an unusual manner. Last year Dell brought out his original, fantastic "The Sirens of Titan" in paperback, at thirty-five cents. Now Houghton Mifflin is about to publish it in hard cover.

► It was fun trying to get a title for Horace Sutton's piece in the September 3 issue of *SR* about the California wine country around Saratoga, California. One suggestion was "The Last Rosé of Summer" but they couldn't find a French accent in the right size type. "The Most Happy Cellar" was the eventual winner, but I had already walked out when they came up with "Saratoga Drunk."

► In Atlanta Ed Brenner was pleased to see an estranged married couple have a reconciliation. When he said so, they replied, "Troth is stronger than friction, Ed."

► Webster L. Kitchell improves on the story about the lady who threw nothing away. He says she had a box labeled: "String Too Short to Save."

► In Japan they call Japanese beetles by a more appropriate name: Colorado beetles.

► Agnes Thompson, of Lawrence, Kansas, remembers a sign she saw in an interurban car in Geneva, Wisconsin, many years ago: NO SMOKING IN NOR SPITTING ON THE FLOOR OF THIS CAR.

► In Oakland, California, someone asked Librarian Barbara Baker for Nevil Shute's new book, "Refugee from a Toolroom." —JEROME BEATTY, JR.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1381)

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(FELIX) FRANKFURTER REMINISCES

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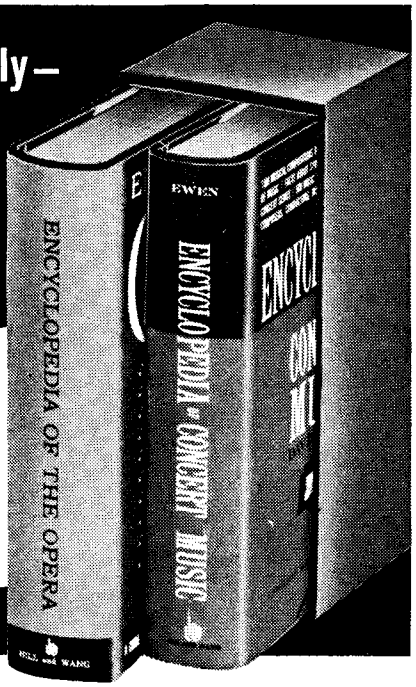

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Chess Corner–40

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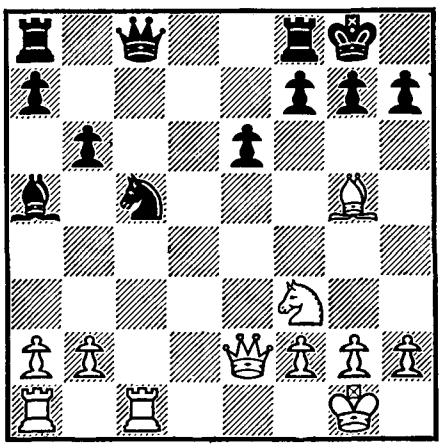
1	P-Q4	P-Q4	11	PxP	BxP
2	N-KB3	N-KB3	12	O-O	P-QN3
3	P-B4	P-K3	13	P-K4	B-N2
4	N-B3	QN-Q2	14	B-KN5	Q-B1
5	P-K3	B-Q3	15	Q-K2	B-N5
6	N-QN5	B-K2	16	B-Q3	BxN
7	Q-B2	P-B3	17	KR-B1	NxP
8	N-B3	O-O	18	BxN	BxB
9	B-Q3	PxP	19	QxB	N-B4
10	BxP	P-B4	20	Q-K2	B-R4

Black is a Pawn ahead. Now comes a series of incisive moves.



21	QR-N1	Q-R3	25	Q-N3	P-N3
22	R-B4	N-R5	26	RxN	Q-Q6
23	B-B6!	KR-B1	27	R-KB1	Q-B7
24	Q-K5!	R-B4	28	Q-B4	Q-B4
		29 Q-R6		Resigns	

—AL HOROWITZ.

EDITOR'S NOTE: *Attention is again called to the fund established for the purpose of sending an American team to the Chess Olympics at Leipzig, East Germany (see Chess Corner, Sept. 10). Contributions should be sent to The Olympic Chess Fund, Saturday Review, 25 West 45th Street, New York 36, N. Y., no later than September 25.*

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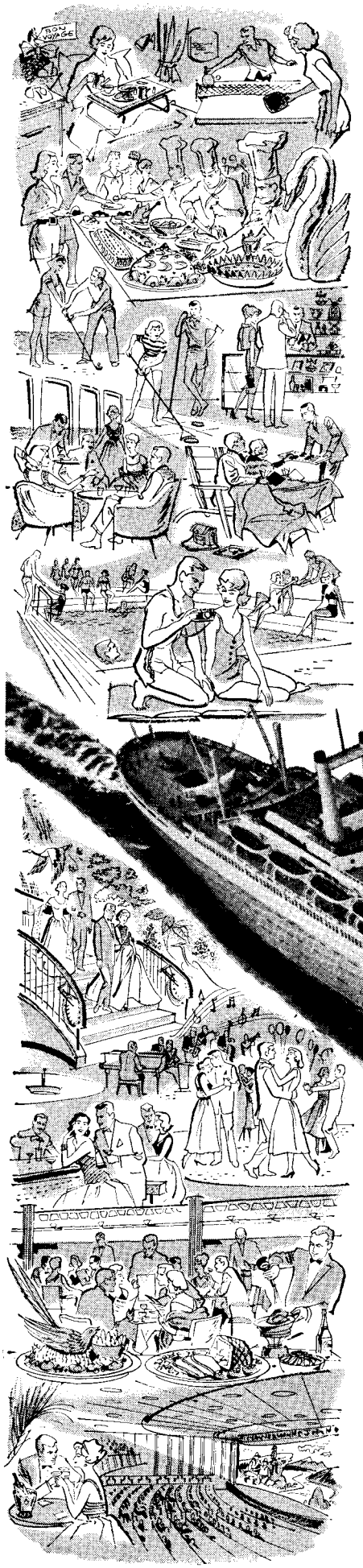

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Saturday Review
SEPTEMBER 17, 1960

The Great Hollywood Book-Hunt

The mills of America's movie-making Parnassus, the familiar observation notwithstanding, frequently grind both exceedingly fast and exceedingly coarse. Students of the cinema are often moved to wonder why Hollywood may lavish such extravagant attention on bringing a second-rate book to the screen while neglecting more artistically worthy contenders. Students of literature are likewise inclined to be perplexed by the strange metamorphoses books sometimes undergo in being translated from print to film. In this article William Fadiman, executive story editor for Hollywood's Columbia Pictures Corporation, tells how Hollywood goes shopping for its raw material, and offers some observations on what happens once a story has been bought.

By WILLIAM FADIMAN

THE TOWERING structure of Hollywood rests its massive weight upon a fragile foundation of paper—the paper that pours forth unceasingly from printing presses, typewriters, and mimeographing machines, to be shaped in the end into film stories. In the simpler days of Hollywood's infancy, film stories *per se* did not exist. A series of arresting and provocative titles were concocted by ingenious publicity departments and marketed to gullible exhibitors. It then became the producer's job to provide finished pictures to fit these approved titles. Although the results were often surprising, both to producer and exhibitor, the practice persisted for some time with a measure of success. But this off-the-cuff shooting had obvious limitations; some better method had to be devised to meet the growing demand for pictures. It was at this stage that some inventive producers conceived the notion of acquiring literary material in advance. This was the birth of Hollywood's story departments. It was also the beginning of a system that quickly became as pernicious as it was efficient, as detrimental to measured judgment as it was resourceful in execution.

As Hollywood grew into a multi-million-dollar business, the stakes became too large to permit the haphazard story-seeking schemes of the past. Procedures had to be designed to compress all literature into a form in which it could be rapidly assessed as potential grist for the mills of filmdom. It became necessary to develop a process that would direct all literary products onto a fast-moving conveyor belt for analysis and decision.

CONVEYOR belts, however, are strangers to both analysis and decision. Their value lies solely in the quantity of material they can transport. Consequently, when literature began to be considered *en masse*, opportunities for judgment and discrimination diminished sharply. Nevertheless, the need for filmable stories was so pressing that this drawback was hardly noticed in Hollywood's delight over a mechanism that could monitor a significantly larger number of stories. Progress was identified with speed, careful reflection gave way to hasty conclusions.

There are various sources of stories for films: plays, books, newspapers, magazines, radio, television, originals (stories written directly for the screen), and the "told" story. The latter category, an extraordinary and bizarre one, deserves a sentence of explanation. It is created by a "talking writer" who, through a combination of verbal dexterity, personal charm, histrionic skill, and a shrewd avoidance of the drudgery of composition, has become a sort of modern Scheherazade. But his is a vanishing technique; film companies today are inclined to concentrate on more formal sources of stories.

Of these, books are the most important, providing about 85 per cent of the stories acquired for filming. There are various reasons for this. One is that producers have found that novels offer the most adaptable dramatic content for the screen. But the more obvious explanation lies in their pre-sold acceptance by audiences. Film executives know that a single copy of a book is often read by many people. These executives are influenced by advertisements in literary journals. *The New York Times* best-seller listing is studied by Hollywood's hierarchy with the same devotion they give to *The Wall Street Journal*; as this article is being written, a glance at the *Times*'s current list reveals that twelve of the sixteen works of fiction cited have already been acquired by Hollywood's film factories.

THE explosive emergence of staggering sales-figures by paperback books is another reason for filmdom's interest in books. A successful paperback may vault swiftly into the million-copy area. Once scorned by Hollywood as lacking literary status or distinction, the paperback is now regarded as an important source of film material.

Another noteworthy factor that makes books pre-eminent as film fare

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is the knowledge that actors are impressed by books and view them with greater favor than they do less publicized material. And the actor's attitude is of increasing consequence in the selection of stories. For it has become a costly and sorrowful reality that a picture without a "name" actor has very little chance of recouping its production cost.

The competition for actors of prominence has become so violent that a film company has been known to buy almost any book providing the star it wants will agree to play the major role. For it is the actor who sells the picture to the public, rarely the story. Despite the producer's idolatrous confidence in best-sellers, too few books can assure the patronage of the 45,000,000 people who attend movies weekly in America. The biggest best-seller does not have the allure of a box-office star.

Most actors prefer to tread the rutted path of established success; they see no merit in risking their careers with the untried, the unknown, the unadvertised. Constantly at the mercy of a fickle public, they are grateful for the protection afforded by a popular book. Because theirs is frequently the final word in approving a story, they seek to share their responsibility with a story that has attained the seeming immortality of publication. That the book may be more suited to publication than to films does not weigh heavily in the actor's judgment. If it has an attractive part for his talents and is a best-seller, the rest is negligible. If it will not lend itself to honorable translation into screen terms, this unhappy fact is not revealed till long after it is purchased. And by that time it has become the problem of the screenwriter and occasionally the director, neither of whom was involved in buying the story.

It has been estimated that Hollywood spends close to $5,000,000 annually for its literary "properties," and books get the lion's share. It is ironic that publishers' contracts with authors still doggedly refer to film rights as "subsidiary," along with radio, television, and play rights. Yet it is these "subsidiary" rights that not infrequently provide an author with a sum that far exceeds anything he may ever derive from book royalties.

Not too long ago the novelist sold all his subsidiary rights as a single indivisible unit. But as the demand for story material has grown more frenetic, this situation has changed. And it is the author who has benefited. Today he is not only paid for film rights and possibly even given a percentage of the profits, but he also retains ownership or control in various degrees of all other rights. In addition, he receives twenty-five to fifty cents for each copy sold above an agreed figure, varying between 35,000 and 50,000 copies. Then, too, he is accorded a bonus for any major book-club selection and for magazine publication; more optimistic contracts even promise a bonanza in the event of a Pulitzer Prize. As a result, authors who negotiate with producers now have at their side not only a literary agent and an attorney, but also the sometimes more important tax expert. What was once subsidiary has become primary.

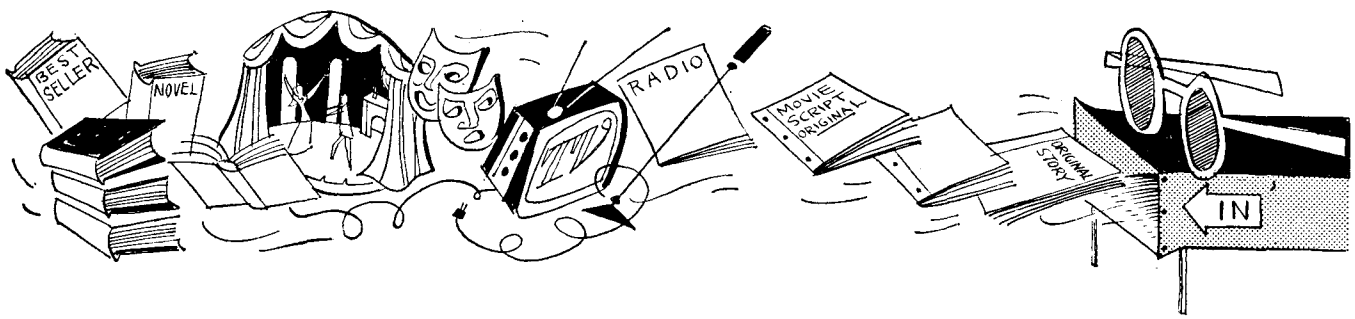
THE price Hollywood pays for a book often has little to do with either its prospects for becoming a best-seller or its adaptability to the screen, though both have a bearing on the decision. Its price is largely determined by competitive bidding. Thus a book that has sold 15,000 copies may be bought for $250,000 (and has been), whereas one that has sold 100,000 copies and been translated into seven languages may bring a tenth of that (and has). In the first instance, rivalry was keen; in the second, there was no contention for the rights. Theoretically, an effort is made to keep such negotiations secret. In practice, however, secrecy is almost impossible since 98 per cent of all film material is sold by astute agents who make certain that all potential buyers know a book is on the market.

To cope with the intricacies of these many details, all major studios maintain a highly specialized story department, and every independent producer has a similar organization in miniature. The story department's function is to "cover" (a word borrowed from journalism) the huge mass of literary material that flows constantly from all parts of the world. The staff generally consists of an editor, several assistants, and a superbly trained corps of readers. It is the responsibility of the editor to be aware of *every*—I stress the word—literary project months and even years before it reaches fruition or is exposed to the public gaze.

Intelligence of impending stories, in whatever form, is the core of this process. To facilitate the gathering of information, the editor subscribes to dozens of magazines, both famous and obscure, maintains a casual or intimate relationship with hundreds of publishers, editors, agents, and play producers, studies all best-seller lists, watches selected television shows, listens to radio programs, follows "tips" from columnists, is conversant with foreign literary periodicals, has an acquaintance with scores of authors, reads three to five manuscripts or galley proofs of books plus fifty to sixty synopses every week, and has a passing knowledge of representative national newspapers. Reports are scanned on all writers' conferences. All literary contests are followed assiduously, from the Rosenthal Award for "a novel which, though not a commercial success, is a considerable literary achievement," to the National Book Awards. Selections by book clubs play an influential role in determining Hollywood's selections; all eighty-two of them, minor and major, are investigated. It might also be noted that in the process the editor more than likely has frequent cholesterol check-ups following literary luncheons, becomes an unwilling candidate for Alcoholics Anonymous from attendance at publishers' cocktail parties, and invariably calls his ophthalmologist by his first name.

Daily and even hourly a constant flow of information pours in from subeditorial offices in Paris, London, Berlin, Rome. Twenty-four hours after an author has made casual mention of having started a new novel, either he or his agent will receive a communiqué from a story editor, politely inquiring into the status of the film rights. This is known as "registering protective interest."

As a tangible result of this omnivorous processing, a studio story depart-



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ment may "cover" between 10,000 and 11,000 literary projects annually. Lest this grim, frantic, relentless pursuit of unpublished and sometimes unwritten books seem even more fantastic than it is, one should understand the methods governing the reading and buying of stories for films.

The procedure involved in the presentation of stories by agents, publishers, and authors has at least one unique aspect. In the worlds of publishing and the theatre, tradition and practice dictate that literary material shall be submitted to just one potential purchaser at a time; it is only when it is rejected that the manuscript may be sent to other possible buyers. In the world of the cinema, on the other hand, manuscripts are submitted simultaneously, the number of submissions being restricted only by the copies available. Anywhere from seven to twenty-five potential buyers may be reading the same story on the same day and frequently at the same hour. As a consequence, reading, sifting, analyzing, and final judgment must be accomplished under extraordinary pressure. Decisions are not uncommonly arrived at within forty-eight hours. There have even been occasions when a book was read and purchased within six hours of its arrival at a studio.

DURING this critical period, the story editor must juggle a variety of factors in his mind: the availability of a star or stars, the probable production cost of the project, its potential sales in foreign countries, its similarity to other films with a parallel or identical theme, its censorable elements, and its virtues or defects for the screen. If he is reading a book or play, he must try to estimate its best-seller potential or its Broadway reception (he may be reading it months or years before publication or performance). In addition, he must prophesy the public's reaction to the film version when it is produced some two years hence. The hoary Hollywood joke that stories are bought when they are topical and produced when they are typical has a solid foundation.

If all of these factors appear to be favorable, the editors must then try to "sell" the project to a producer or executive. If successful at this stage, he immediately engages in protracted negotiations with the owner or agent, always mindful that simultaneous negotiations may be going on elsewhere. This is hardly a *modus operandi* that lends itself to mature consideration, careful reflection, or precise analysis. Considering the problems involved, however, Hollywood's record is an impressive one.

On the other hand, that Hollywood makes mistakes is evident. During the course of a year the film industry probably buys 500 or 600 properties, of which it produces only about 300. But this does not mean there is a 50 per cent loss; on the contrary, the actual abandonment is less than 5 per cent. Stories are jettisoned for various reasons, but they are rarely discarded permanently. Stories which at one time could not be fashioned into screenplays are continually reexamined; given the insight of another screen writer or another producer, the narrative may be revived and filmed. Stars, formerly unobtainable, may have become available in the interim. Then, too, there is the matter of public taste, which is curiously unpredictable; today's rejection may well be next year's acceptance.

There are valid reasons for abandoning or "shelving" a project, such as an unavoidable disagreement between writer and producer, a change in studio authority, a decline in a star's popularity, censorship problems on a national level (it took years of painstaking effort to gain the approval of the Defense Department for the production of "From Here to Eternity"), or an unanticipated increase in production costs.

But the fundamental and most frequent reason for relinquishment is absence of enthusiasm. Hollywood is cyclothymic; it follows the manic-depressive curve with its alternate states of euphoria and despondency. If a studio grows "cold" on a project, if enthusiasm has waned, all activity is summarily suspended until someone appears with the requisite zeal and ardor for the material.

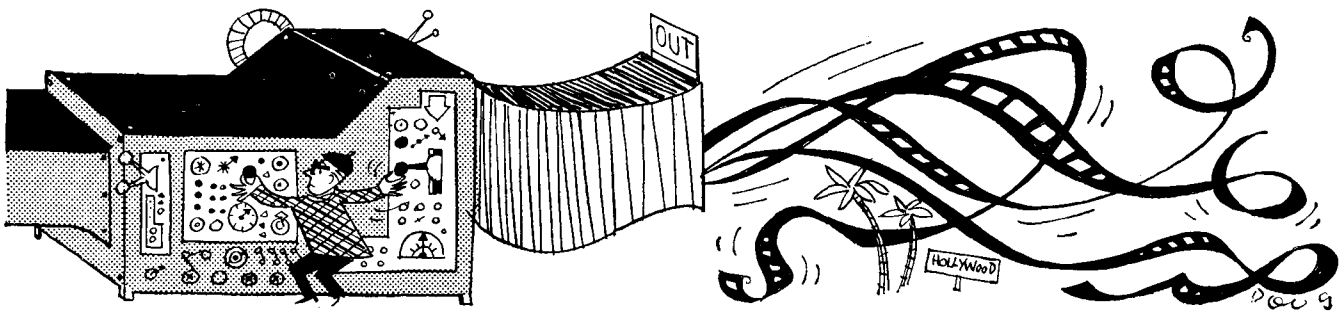
A case in point is the film version of D. H. Lawrence's "Sons and Lovers," which is currently enjoying impressive success with movie-goers and critics. The novel was bought for films in 1954. But it was not until Hollywood writers had hammered out seven different screenplay versions that Jerry Wald finally produced it for Twentieth Century-Fox in 1960.

All these problems plague the story editor. But it is clear that even the most efficient story editor and his assistants are incapable of reading 11,000 properties a year or even a minuscule proportion of that number. To a large extent, this miracle is accomplished by a group of Hollywood's unsung craftsmen, the readers, or story analysts.

THERE are sixty-six members of the Story Analysts Guild in Hollywood. Another sixty or more work in New York as free-lance readers. Throughout Europe there are possibly another fifty. The bulk of the work, however, is done on the West Coast.

In simple terms, the duty of an analyst is to read a piece of literary material and write a synopsis of it. The reading is accomplished either from manuscript or galley proofs. (Analysts refer to themselves as galley slaves); theirs is the faded carbon copy or the awkward three-foot set of printers' proofs. A story department so delinquent in processing as to base its judgment on a bound, published book would simply be out of the running.

The analyst, like the story editor, works under harrowing, hysterical time-pressure; it is usual for him to read a book in four or five hours and deliver twenty to forty or more pages of synopsis the next day. But this is not an ordinary synopsis; it must clearly show the internal as well as external conflicts of the story; it must omit the undramatic, the tedious, the commonplace; it must never lose the author's viewpoint; it must quote sections of specimen dialogue; it must be written in a clear, fluid prose; it must summarize the plot and yet retain the author's style; it must eliminate extraneous details, excess description, and



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—*Paramount Pictures.*

"From Here to Eternity"—winner in the waiting game.

—*Columbia Pictures.*

"War and Peace"—Tolstoy in two pages.

—*20th Century-Fox.*

"Sons and Lovers"—seven was the magic number.

unimportant characters; it must duplicate the pace and tempo of the original without distorting the mood and composition of the story; it must accent its dramatic values and yet retain its literary ones; and it must be in the form of seven flawlessly typed copies. All this the story analyst accomplishes within twenty-four to forty-eight hours after receiving the basic material.

With competitors on all sides, with the reading-time of producers and executives at a premium, the synopsis has become the principal and, in many cases, the *only* material ever read before the story is purchased or rejected. It is usually only the editor and the analyst who are completely familiar with the book itself. This is no derogation of the producer's literacy; rather, it is a basic defect inherent in Hollywood's entire story-reading structure.

There are occasions, however, when an executive is too busy to read the regulation-length synopsis prepared by the analyst. In these cases, shorter ones are requested. Not too long ago the president of a film company demanded —and received—a synopsis of "War and Peace" in precisely two pages!

Naturally enough, such presentation frequently fails to convey the essential value of the book itself. Although miracles in miniature, synopses are still not always miraculous enough to catch and hold fast the spirit and inner meaning of a story. To recapture the style and plot and even the characterizations of a 400-page book is one thing; to distill its essence and *raison d'être* is another. Talented and skilful though story analysts are, there are many books of merit which defy their condensations.

The cultural, critical, and educational demands on story analysts are patently of a high order. Nor are these demands unfulfilled. Of the sixty-six analysts in Hollywood, all have B. A. degrees, five possess the master's degree, and one is a Ph.D. It has been aptly observed that the story analysts could staff a small college.

Beyond the process of preparing synopses from material either in English or a foreign language, analysts also prepare detailed legal comparisons when plagiarism suits arise (as they do), and are capable of attending the performance of a play, taking notes in the darkness of the theatre, and ultimately completing a synopsis that includes actual quotations from the dialogue. Complete books of 400 to 500 pages in a foreign tongue have been translated into English within seven to ten days by a bilingual analyst.

This remarkable contributor to the film industry is almost completely anonymous. It is a rare occasion indeed

(*Continued on page* 59)

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THOMAS DE QUINCEY: Forgotten Highbrow

By FRANK SWINNERTON, *English novelist and critic. Mr. Swinnerton, whose published works span half a century, has written numerous studies of books and their authors.*

IT IS a reflection upon our age that the centenary of Thomas De Quincey's death was apparently unrecorded in the English press. The *London Times* and the *Manchester Guardian* were both silent (even though Manchester was De Quincey's birthplace). Even the British Broadcasting Corporation, which has a keen eye for anniversaries, was content to include only a brief comment on opium-eating in an early-morning program.

Yet this now-disregarded master of English prose was honored in his lifetime by two imposing collected editions, one, published between 1851 and 1855 by Ticknor & Field, of Boston, running to twenty volumes, the other, produced in Edinburgh, reaching its fourteenth volume a few months after his death on December 8, 1859.

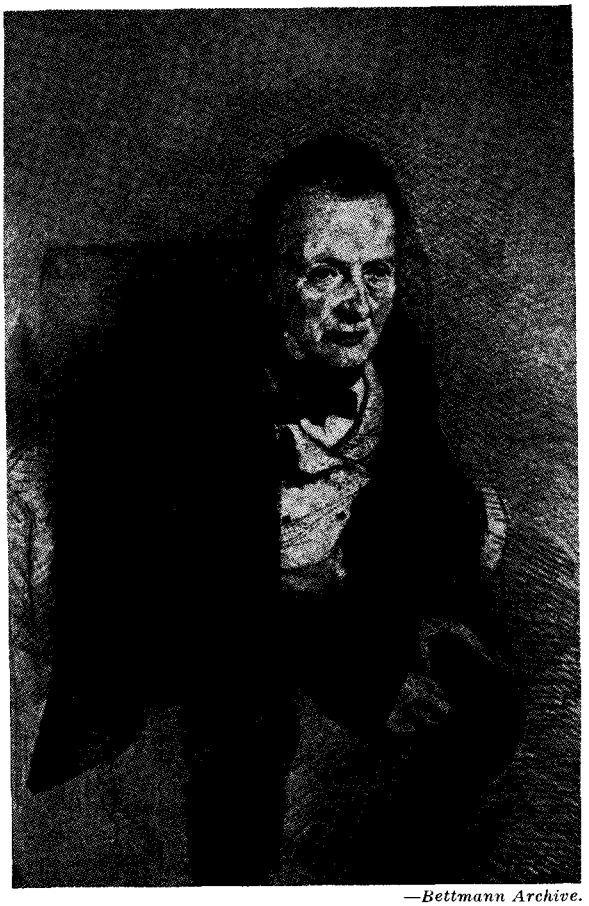
None of De Quincey's famous contemporaries had such stupendous luck. They were memorialized, and reprints of their poems or essays or letters were undertaken; but until the 1880s no serious attempts were made to edit their productions as a whole. Nor, in spite of his editions, did De Quincey escape almost immediate neglect. Few attended his funeral. His biography languished for eighteen years, until A. H. Japp, writing under the pseudonym of H. A. Page, produced a couple of tomes. But for the enthusiasm of one man, a Scottish professor, journalist, and editor named David Masson, he would now be entirely forgotten.

It was Masson who extolled De Quincey in the "English Men of Letters" series. It was Masson who faithfully collected and super-annotated every scrap of writing that he could identify. It is into Masson's edition, originally published in 1889-90, that one must delve for knowledge of the most miscellaneous, prolific, mellifluous, and (excepting Coleridge) erudite English writer of the Regency and Victorian periods.

De Quincey ranged, sometimes with extraordinary brilliance, more often with a learning and acuteness impaired by garrulity and what his editor called "incapacity for continuous labor," over great fields of history, logic, political economy, English and German literature, and theology. He boasted of his exceptional ability to write Latin verses and to read Greek fluently at sight ("a power," he said, "that none but a man of singular talent can attain"). He had a great appetite for the sensational. He was a not always reliable gossip. And in spite of constant surprises in the shape of philological oddities, piercing appraisals of character, and effervescent escapes into fantastic humor, in spite of his always ingenious and often exquisitely lucid style, De Quincey remains unmagnetic as a man. In vain did Masson emphasize his eccentricities of clothing, his silver voice, his habit of flitting from lodging to lodging in search of quiet. There was something in the man that chills warmth. We do not love him as we love Lamb; we do not quicken to his writing as we do to that of the sturdy and original Hazlitt or, at its best, that of the wayward Leigh Hunt. We appreciate, admire, and, for the most part, remain cool.

De Quincey called Hazlitt "ignorant," giving this reason:

> He had read nothing. Unacquainted with Grecian philosophy, with Scholastic philosophy, and with the recomposition of these philosophies in the looms of Germany during the last seventy and odd years, trusting merely to the untrained instincts of keen mother-wit—whence should Hazlitt have had the materials for great thinking? . . . He viewed all things under the angle which chance circumstances presented, never from a central station.



—*Bettmann Archive.*

Thomas De Quincey, after a drawing by James Archer, in the possession of Mrs. Baird Smith.

And he had this to say about Lamb:

> His Latin notes to Mr. Cary . . . are sufficient to reveal a true sense of what is graceful and idiomatic in Latinity. [But he] shrank from the continuous, from the sustained, from the elaborate. The least observing reader of "Elia" cannot have failed to notice that the most felicitous passages always accomplish their circuit in a few sentences.

Nor are these the only disparagements he allowed himself. Wordsworth and Coleridge, in youth prodigiously admired, wearied the adult De Quincey, the one by egotism, the other as too insistent upon "keeping his hearers impassive." Drifting away from both, therefore, he wrote freely of their shortcomings. Wordsworth's once-noble head had become weather-beaten; his eyes were small; his legs ignominious. Coleridge, who read his own poems as if he were crying, was a plagiarist and a duffer at economics, whereas De Quincey, who recognized the plagiarisms at once, knew all that Ricardo knew about economics and rather more than Coleridge did about esthetics. As for Latinity, he "had

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studied that subject more than most men," and as a talker he "enjoyed, first, an inexhaustible fertility of topics, and, secondly, a prematurely awakened sense of *art* applied to conversation."

But he was also, unlike Hazlitt, a scholar. "I have passed more of my life in absolute and unmitigated solitude, voluntarily, and for intellectual purposes, than any person of my age whom I have ever met with, heard of, or read of." Even when a boy, on hearing from his landlady that a local bishop had kindly cautioned her against accommodating unknown strangers, he was arrogantly offended, and "thought of letting him know my mind in Greek."

One would think his conceit insufferable, if it were not softened a thousand times by humor and the candid admissions of faults and follies; but it was not so softened for his contemporaries. Unless they appreciated the subtlety of his mind, they wrote of him without affection.

> Little Mr. De Quincey . . . was here last week [Southey told a brother] and is coming again. I wish he were not so little, and I wish he would not leave his great coat always behind him on the road. But he is a very able man, with a head brimful of information.

> I called on De Quincey [noted Crabb Robinson]; a visit of duty. De Q. is a tiresome man, though certainly of great talent. . . . He is in ill health, is querulous, very strongly impressed with his own excellency, and prone to despise others.

He did despise others, and said so. Socrates, Plato, and Xenophon were "humbugs." "Of all the men of talents whose writings I have read up to this hour, Mr. Malthus has the most perplexed understanding." Goethe was a dull and disgusting writer. And Demosthenes was a third-rate orator, addressing an ignorant audience which was "in a state of habitual intoxication" with power and the air of Attica.

Here was a little man "with a head brimful of information" and the arrogance of a modern highbrow. He was very conscious of his own smallness—"I have a mean personal appearance." When he argued, he grew so excited that his voice and body trembled. If he compared himself with other men he was forced to proclaim their inferiority in brains or scholarship, because he found that there were no trumpeters for himself. Indeed, his picture of the conspiracy in London to extol Goethe casts a light both on the prevalence in all ages of the literary claque and upon his own sense of powerlessness to influence opinion. He had always been a solitary; he became almost misanthropic. He fled from London to the Lake District, where he could be alone, an intellectual king, uncontradicted, and not made to hear what he did not want to hear. He hid, studied, labored, and drugged himself with ever-increasing doses of opium.

THE explanation of this unsocial behavior lies not only in his temperament but in his childhood experience, of which he has left beautiful, laughing, and poetic records. His father was a well-to-do Manchester merchant who lived abroad and died of consumption at the age of thirty-nine. His mother, left a widow with children in whom she was not interested, indulged her independence by acquiring houses and living among respectable middle-class society. She found the boyish De Quincey a restless nuisance. He, of course, under four remote guardians, felt all the frustrations of smallness, restricted pocket-money, and the indifference of his seniors. At school he was precocious in Greek and Latin, acquired much other bookish knowledge, and wanted to be free. He also suffered intense pain from stomach ulcers, for which, apparently, he was given purges. In desperation, he ran away from school.

His brother also ran away, but to sea, where he was adopted by pirates and forced to lead a violent and hazardous life until he was able to find refuge on a British ship of war. He then had a distinguished naval career. But Thomas, less adventurous, ran no farther than the Welsh mountains, where he supported himself for months on a pound a week, sleeping out on the hills, and at last impulsively taking a coach to London. There he tried to borrow money on the strength of his prospective inheritance, was befriended in exhaustion by a young prostitute, and had adventures in Soho which might have been invented by Dickens. His hope of raising money was dashed. He was forced to capitulate, submitted to family lectures, and was sent to Oxford University on a strict allowance of 100 pounds a year. At Oxford he spoke to hardly anybody.

It was while at the university that he was advised to take opium for the alleviation of pain; and from this point all past influences were gathered into one fatal channel. He pretended that he could escape from habit, lethargy, and "incapacity for continuous labor"; but he could not escape. Labor, for financial reasons (never explained), became unexpectedly necessary to him. He returned to London in 1821, at the age of thirty-five; and in September of that year *The London Magazine* printed the first instalment, in twenty pages, of "Confessions of an Opium-Eater, Being an Extract from the Life of a Scholar." This installment, and its sequels, attracted great attention; ever afterwards De Quincey was "The English Opium-Eater."

FOR nearly forty years more, he wrote all sorts of critical, autobiographic, historical, and even sensational papers for many journals, from *Knight's Quarterly Magazine* to *Blackwood's* and other periodicals published in Edinburgh. His continued association with *Blackwood's* was a result of friendship with John Wilson, who wrote for that magazine the exuberant papers which were signed "Christopher North," and it was in pursuit of necessary income that he eventually gave up his cottage in the Lake District and moved to Edinburgh. His home was at a long walking distance from the city; his various mysterious lodgings, at which he left a miscellany of books and manuscripts, were innocent hiding-places; his evasive little figure was to be glimpsed now and again slipping ghostlike among the roads of the district; and he worked, despite many "moments of weariness and exhausted attention," until, at the age of seventy-four, he died.

He drank laudanum to the end. James Payn, visiting him when young, found a decanter on the table, and was checked from drinking any of its contents by one of De Quincey's daughters, who indicated that it was not wine but liquid opium. And considering the quantities which De Quincey had consumed in the course of his life (seven wineglasses full was quite a normal day's allowance), it must be held accountable, not only, as he said,

(*Continued on page* 60)

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Their Lives a Losing Game

By Granville Hicks

ALTHOUGH the success story is still a popular American myth, failure is a more common theme in contemporary fiction. Only rarely, moreover, is the failure of an order that can be called tragic. Pathos is the note that is usually struck, as it is in Edward Hoagland's **"The Circle Home"** (Crowell, $4.50) and Allan Seager's **"Death of Anger"** (McDowell, Obolensky, $3.95).

Hoagland is a young man—born in 1932—and "The Circle Home" is his second novel. (His first, "Cat Man," received many favorable comments.) Here he is writing about a man who is a failure at the age of twenty-nine, a boxer named Denny Kelly. Kelly, as we meet him, is being supported by an older woman, Margaret, while he tries to make a comeback. In his first opportunity to show what he can do he is badly beaten, and he simply runs away—from the prize ring and from Margaret. Meanwhile, in flashbacks, we have learned something of Kelly's boyhood in Boston, his early experiences as a prizefighter, and especially his marriage to Patsy. Running away, we learn, is Kelly's specialty.

Hoagland is at his best in his account of what goes on at Better Champion's Gym, where Kelly is training for his comeback. It is a bizarre world that he portrays, and through his recreation of its sights, sounds, and smells he makes it real even to the uninitiated reader. He does well with the people, too. James DeJesus, lord of the gymnasium, is a particularly striking character, and there are the fighters, the managers, the trainers, the hangers-on. Dozens of little episodes, each based on sharp observation, contribute to the sense of a peculiar way of life.

When Kelly leaves New York, he starts hitchhiking for Pittsburgh, and the account of the trip is interspersed with recollections of an earlier flight across the continent. Hoagland knows the life of the road as well as he knows the life of the gym, and again he builds solidly on a multitude of effective details. Kelly cannot locate the woman he is looking for in Pittsburgh, and in his battered condition he heads back to Philadelphia, where he finds temporary haven with a crippled gangster. All this time he is thinking more and more about Patsy, and at last he telephones her. Reluctantly, she agrees to take him back.

Hoagland does not try to explain Kelly; he simply shows him to us. Kelly is not to be dismissed as just a bum. Much of the time he lives what he regards as a good life, and he savors it. He is capable of tenderness towards Patsy when his mood is right, and he is constantly resolving to be good to her. Yet he can leave her or any other woman without the least sense of obligation. The last thing she says to him on the telephone is, "Try this time. *Try.*" But the reader knows that Kelly's good intentions won't last long.

Hoagland makes us believe in Kelly, but he does not interest us in him. We are interested in the gymnasium and in Kelly's adventures on the road, but not in Kelly. Perhaps, to be interested in a failure one has to have some feeling that he might have been a success if this or that had been different. Kelly was marked for failure from the start, and we don't care very deeply about what happens to him.

ALLAN SEAGER, who has been publishing novels for twenty years, though not in great abundance, has spoken of the novel as "the conscience of the middle class," and the phrase applies to his own work, particularly "Amos Berry," for me his most memorable book. "Death of Anger" is another study of middle-class life, and it is true that the failure of its protagonist is in part the result of the limitations and confusions of his class. However, more seems to be wrong with Hugh Canning than can be attributed to his bourgeois background.

What is wrong is the theme of the novel, and Hugh carries on the inquest himself. He was the son of a prosperous small manufacturer in the Middle West, and in college and after he was able to indulge a lively interest in women. Then he fell in love, and after the war he married the girl. She, Hedwig, turned out to have a strong distaste for sexual relations with men, and soon after the marriage she took to her bed, where she remained for twelve years. Hugh took care of her while she tortured him in a variety of ingenious ways.

Meanwhile Hugh had taken over the management of his father's business, not with any lofty idealism, as he explains, but at least with a belief that he would be doing something useful. Experience with unions, the government, and public relations experts disillusioned him, and the factory soon became nothing but a source of income. His job, like his marriage, goes sour.

Hugh puts up with the sourness for a long time, but at last, giving Hedwig due notice, he runs off to Europe with a nurse. He is happy for a while, but soon he has cause for jealousy, and in the end, it goes without saying, he loses Flora. He has one more fling before he leaves Europe, with an insatiable young woman from Berlin, but then he comes home. Hedwig, having abandoned her invalidism, has gone in for the social life, and it amuses Hugh to abet her in this phoniness.

IN the first chapter, explaining how he came to write his confession, Hugh tells of a college reunion he attended for business reasons. Here an acquaintance, grown middle-aged and jittery, admits his longing to chuck everything and run away. This, Hugh thinks, is what most men of their age and position dream of. But he has tried it, and he knows it won't work.

Although he does not seem so to his associates, Hugh Canning is as abject a failure as Denny Kelly. Just as he does nothing decisive about his hopelessly disastrous marriage, so he makes no effort to change the conditions in his business life that irk him. In the end, although he takes a good deal longer about it, he adopts the same remedy as Kelly—flight. But flight brings its own problems, and Hugh cannot cope with the new problems any more effectively than he has handled the old ones. His flight ends with a symbolic death, and certainly there is little life in the man who comes home to go through the gestures of maintaining a marriage and running a business.

Seager has chosen a difficult method, since we see Hugh only through his own eyes, but in the end I think we understand Hugh well enough. We cannot put a name on the flaw in his character, but we know it is there. He may seem to have more control over his life than Kelly has, but in fact he is as helpless a victim, and he fails in the same way to arouse the reader's interest. In "Amos Berry" Seager created a character who did something—something desperate and apparently unwise—about the circumstances in which he found himself, and Amos, after seven years, is still in my memory. I don't believe that Hugh will stay there so long.

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PERSONAL HISTORY

Hippocratic Crime Detector

"Mostly Murder," by Sir Sydney Smith *(McKay. 318 pp. $4.95), concerns the cadavers with which the author, an eminent authority on forensic medicine, came into contact. As "Sergeant Cuff" John T. Winterich conducts SR's Criminal Record.*

By John T. Winterich

A PHYSICIAN called to testify in a court of law is required to state his qualifications. A physician who writes a book, particularly a book in which he is continually making court appearances, should be subject to the same convention. Sir Sydney Smith's title-page responses are impressive. He is emeritus Regius professor of forensic medicine of Edinburgh University; he was formerly dean of the faculty of medicine and rector of Edinburgh University and, before that, principal medico-legal expert to the Ministry of Justice and professor of forensic medicine in the School of Medicine in Cairo.

Forensic medicine used to be called medical jurisprudence, and if that label recalls to your mind the impressive and dignified figure of the redoubtable Dr. John Thorndike, the infallible creation of R. Austin Freeman, you will understand at once the nature and scope of Sir Sydney's professional activities over the past half century. With one major difference. Dr. Thorndike frequently stepped over the line into straight police detection, to the delight of the rather bumbling Superintendent Miller of New Scotland Yard. Sir Sydney may have been thinking of his learned fictional confrere when he wrote:

> The medico-legal expert . . . is not a detective. He may . . . use his knowledge and intelligence to help the police solve a crime. In thus placing his knowledge at their disposal he does not usurp the duty of the police officers who are handling the case. They are responsible for the investigation, and it seldom happens that a crime is solved by a doctor or other scientist working in the laboratory alone.

Sir Sydney also had an indirect affiliation with the real-life prototype of the greatest fictional detective of them all. The most casual Sherlock Holmes student knows that the great man was modeled on Joseph Bell, M.D., F.R.C.S., for many years a lecturer on clinical surgery at Edinburgh University. Sir Sydney apparently never met Dr. Bell, but he heard several good (and new) Bell stories, and tells them.

Sir Sydney won his M.D. at Edinburgh in 1914—won it with honors, along with a gold medal and the Alison Prize. For the next three years he was in his native New Zealand as an army major. In 1917 the Egyptian government invited him to be its medico-legal expert. Apparently Egypt is honeycombed with disused wells, most of which seem to be paved with fragments of human cadavers. Actually Scotland could outdo Egypt in this latter detail; years later Sir Sydney investigated a case there in which seventy pieces of two bodies, "complete except for one trunk and various odds and ends," came under his observation. "Mostly Murder," it need hardly be stressed, is no book for the faint of heart or the queasy of stomach. This holds true as well for several of the thirty-odd photographs.

VENIT VIDIT VICIT
BOMBS BULLETS BITS ETC ETC
KNIVES DAGGERS FAS SKULLS ETC ETC
TAYLOR'S MEDICAL TURPS
WITH CARE
E.S.L. 1928
SYDNEY SMITH PACHA DESCENDS ON EDINBOROUGH A.D. 1928.

Menu Cover of Farewell Dinner Given the author at the Turf Club, Cairo, 1928.

In Egypt Sir Sydney grew to have a deep respect and affection for many of his native collaborators and associates. A few like him, one feels, might have blocked the rise of a Nasser. Politics are not his métier, but he believes that Britain's refusal, following the 1918 Armistice, to let the then nationalist leader come to London to present the case for independence was the "first great error of judgment" in her post-war dealings with Egypt, "although by no means the last."

In the late 1920s Sir Sydney was back in Edinburgh, with murders popping around him almost as numerously as they had in Egypt. All of his cases (and there are dozens of them, some treated briefly, some in considerable detail) are graphically told, and all, of course, involve the application of laboratory techniques. Several of them are authentic milestones in the preparation and presentation of evidence: comparison ballistics, identity of epidermal and dermal fingerprints, and foot impressions taken *inside the shoe*.

The emeritus Regius professor (who nowhere tells us when he became Sir Sydney) is clearly a kindly and affable gentleman as well as an expert in his fascinating calling; he enjoys a joke, and tells many. Despite its grisliness, his trade has its comic footnotes, and he makes the most of them. Many of his cases are truly stranger than fiction, none more so than the affair of the Sydney shark. (Sydney, Australia, that is: Sir Sydney gets around.) In 1935 a fourteen-foot shark was captured in the Pacific and towed to an aquarium, where it vomited a tattooed human arm. An expert on shark-bites (Sir Sydney calls himself "a bit of an expert" on camel-bites) was convinced the arm had been amputated before the shark had swallowed it. The one-time owner of the tattoo (nothing besides the arm was ever found) was duly identified, but the authorities would not indict anyone, holding that an arm was not a body.

"Mostly Murder" is at once authoritative and attention-gripping. It is written with an ease and lucidity that are uncommon in the factual-crime division of letters, where pedestrianism, for some reason, is prevalent. There is nothing pedestrian about Sir Sydney.

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Persian Empire-Builder

"Cyrus the Great," by Harold Lamb *(Doubleday. 295 pp. $4.50), reconstructs the life of the founder of a mighty world state. The David Benedict Professor of Classics at Brown University, C. A. Robinson, Jr., wrote "Athens in the Age of Pericles" and many other books.*

By C. A. Robinson, Jr.

THE PERSIANS, according to the Greek historian Herodotus, educated their children "in three things only: in riding, in shooting, and in speaking the truth." These Indo-European mountaineers, who were long able to maintain a hardy simplicity amid the luxury of the more sophisticated civilizations surrounding them, went on to create a mighty world state. With the fall of Babylon in 539 B.C., a cardinal date in the history of the ancient Near East, more than two milleniums of Semitic power came to an end. The civilized world, from European Thrace across Asia to India, was now solidified by the Achaemenid dynasty of the Persians in its first "Pax Orientalis."

It is of the founder of this empire that Harold Lamb writes. Many will recall his previous books, such as the narratives of Hannibal and Genghis Khan, Constantinople and the Crusades. Mr. Lamb says that "Cyrus the Great," his present volume, "is not history nor is it an historical novel. . . . This is an attempt to go back in imagination to the world of Cyrus, twenty-five centuries ago." Inevitably, it could not be otherwise for almost no information on Cyrus himself has survived the intervening centuries.

Mr. Lamb casts his young Cyrus and his people against a backdrop of seemingly insuperable odds, until finally character and disciplined power triumph over the Medes and the Babylonians. Cyrus's memorable reign (550-529 B.C.) gives Mr. Lamb the opportunity to weave together a love story and palace intrigue, religion and curious customs, great battles, strange peoples and their cities, and the problems of administration.

In order to maintain an archaic atmosphere, the author has adopted a pseudo-heroic style. As an example, here is Cyrus speaking:

> "Stop, fiends!" he shouted at the robed slaves, who were doing no more than holding their fly whisks to shield the lamp flames from the fitful breeze. . . . "Go thou to the encampment of the Persians. Let all the horsemen there make ready for a journey of many moons. Let all be ready with equipment and supplies for the road. Gather at the river gate—the inflowing river gate." He reflected and nodded. "So say I, the Achaemenian, the king."

Mr. Lamb reminds us that one's imagination can be tempered and supplemented by the actual existence of the Persian empire, especially in the light of its development not long after Cyrus by Darius. Accordingly, in the narrative and the Afterword, there is also an unfolding of one of the most remarkable states in history. Lamb suggests various facets of Persian civilization, its art and science, the attacks on Greece immortalized by Marathon and Thermopylae, and the ultimate conquest of the empire, two centuries after its founding, by Alexander the Great. Above all, perhaps, the Persian empire took over from Assyria the abiding type of polity known as the Oriental Monarchy, and passed on to Rome an established system of provincial government. The secret of Persia's success lay largely in its tolerance, as Lamb says, and midway in his reign, Cyrus set the tone by bringing the Babylonian captivity of the Hebrews to an end.

But, as always, it is the story that matters, and that means Mr. Lamb's well-stocked and lively imagination. Those who enjoy a romantic picture of an extraordinary, though almost unknown historical figure will find escape and pleasure in "Cyrus the Great."

—From the book.

Cyrus—solidified the civilized world.

Your Literary I. Q.

Conducted by John T. Winterich

PACKAGING PROBLEM NO. 2

Helene Nitzsche of Maquoketa, Iowa, submits a second roster of fictional trilogies and in each instance has omitted the name of the third unit, which she asks you to supply, along with the names of the authors. (For earlier group see *SR*, July 2.) Answers on page 60.

1. 1. "Molloy" 2. "Malone Dies" 3. — — — — ( ) Joyce Cary

2. 1. "The Owl's House" 2. "High Noon" 3. — — — — ( ) Dexter Allen

3. 1. "Prisoner of Grace" 2. "Except the Lord" 3. — — — — ( ) Manes Sperber

4. 1. "The Burned Bramble" 2. "The Abyss" 3. — — — — ( ) Samuel Beckett

5. 1. "Jaguar and the Golden Stag" 2. "Coil of the Serpent" 3. — — — — ( ) Crosbie Garstin

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Cassandra on the Dark Continent

"The Tragedy of Apartheid," by Norman Phillips *(McKay. 217 pp. $4), pictures the turbulence witnessed by the Canadian author on a visit to South Africa last spring. Peter Ritner's study, "The Death of Africa," was published last March.*

By Peter Ritner

IT COULD turn out that this excellent little book, by the foreign news editor of the *Toronto Star* who spent four weeks in the Union of South Africa on the heels of the Sharpeville massacre last spring, will be one of the last impressions taken of life in Afrikanerdom before the long-awaited catastrophe makes such impressions a matter for academic historians. In many ways Mr. Phillips was an ideal man for the assignment. He is an experienced traveler, unlikely to see a "revolution" under every minor riot. He is a national of Canada, bound by fraternal ties to English-speaking South Africans and by Commonwealth ties to the Union itself. And he is newspaperman, an expert at the business of spotting truth behind masks of fear, bigotry, and official cant. This expertise and these positive inclinations make his story, as it emerges, all the more chilling.

What Phillips has documented here is the same picture to which the writings of reformers like Father Huddleston have accustomed us, the same fatal deductions which long ago drove the calm and mature Alan Paton to say, "I do not know one Liberal who believes that change [in South Africa] will come about as a result of steady and quiet evolution." Phillips found the country in emotional turmoil after a rural police action had resulted in the deaths of sixty-seven Africans and the wounding of nearly 200 more, though no evidence was ever produced that the mob thus victimized at Sharpeville was dangerous or even in any way militant.

He found the most enlightened African in the country, perhaps the only African politician on the whole continent who feels some shreds of compassion for the Afrikaners, Chief Luthuli, harassed by the police, humiliated, deposed, beaten, and jailed. He found the Afrikaners themselves absolutely impervious to the ghastly menace which now palpably hangs over them, determined not to change, living like dinosaurs on the edges of the encroaching ice. He found the so-called parliamentary "Opposition," the United Party, tamely assenting to the government's insane policies, through confusion of mind and plain cowardice. He found the government headed by a man, Dr. Verwoerd, whose racial manias are merely the least pleasing feature of a singularly repellent and incoherent personality. He found Verwoerd's ministers still prating the hypocrisy of a "racial *separation*" which everyone acknowledges cannot be socially or economically implemented short of Yahoo-ville. He found the ruling white class, almost to a man, ignorant of or indifferent to the sickening and sinking conditions in which the Africans live: the hunger, familial chaos, spiritual disorientation, anger, beatings, personal indignities, compulsory labor. He found almost the whole white ruling class hiding behind the unique South African brand of self-deception – letting tedium allay those twinges of conscience which prevarication cannot.

AND, lastly, Phillips fell prey to the same persuasion that every visitor now carries home: that another, worse Sharpeville is only a matter of months away, that inevitably the Africans will burst forth in all the superiority of their numbers and hurl the country into an inconceivable abyss. And with these various conclusions packed in his brain, and matter-of-factly recorded in his notes, Phillips, who experienced a brush with Afrikaner justice himself and a few days in a South African jail, flew back to Canada to compose this dire warning for the sake of the rest of us.

Evidently Phillips felt that his book was not the place for projections into the future, but a few words seem to this reader to be in order. The real climax to the Sharpeville episode came a few days following the massacre itself, when a mob of 30,000 Africans, led by a youth in his early twenties, descended on the City Hall in Capetown. Admonished by the police—and at the behest of their leader—these men and women dispersed. But they left behind a question. For how much longer will

—*Wide World.*

Above: These signs tell their own stories.

At left: Her husband was killed by savage mob in riot at Cato Manor, Durban, S.A.

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the Union's Africans care to exercise this sort of self-restraint and to confirm by their good behavior their leaders' commitment to nonviolent doctrines? The sciences of revolution are not exactly arcana; there are, after all, schools of revolution abroad in the world that would like nothing better than to open branches in South Africa. Indeed, they have already done so. How much longer, then? How long before the incredibly myopic and malignant racial society of South Africa is liquidated by a political upheaval which will make the present Congolese mess look like a tea party?

Furthermore, following a civil race war in South Africa, what will face the Africans who "inherit" their own unhappy land? How will they go about earning their living, putting back together and operating the largest industrial plant in Africa, contacting timid and horrified Western bankers and magnates? How will they meet the deteriorating agricultural conditions in the Union's hinterlands, the falling water-table, the threat of Russian gold-dumpings? What preparations are being made in Western capitals, or at the United Nations, for a force many times the size of the U.N. group now in the Congo to be ready to enter South Africa the day after the final explosion, for the purpose of saving lives and the modern fabric of the country, so that eventually Africans can commence to work their own way into the twentieth century?

When—my God, *when?*—are the peoples of the advanced nations, and particularly we Americans, going to wake from our slumbers and see what the world is really like?

Vengeance on the Veldt

"Good-Bye Dolly Gray: The Story of the Boer War," by Rayne Kruger *(Lippincott. 488 pp. $7.50), restudies a conflict that led to much of today's troubles between blacks and whites in South Africa. Thomas R. Adam, author of "Government and Politics in Africa, South of the Sahara," is professor of political science at New York University.*

By Thomas R. Adam

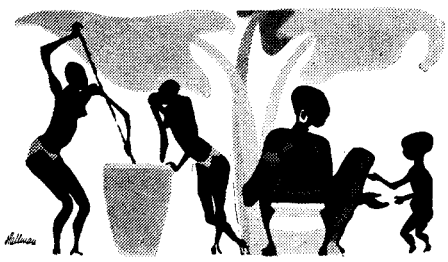
THIS spirited account of the Boer War, its origins, conduct, and consequences should be assigned reading for the Pentagon and State Department. Furthermore, their putative masters—the informed public—would be well advised to dip into its lively pages for a glimpse of the cold fatality of wars by governments on governments, with the peoples concerned little more than suffering stooges. Modern Africa stems to an incalculable degree from this sorry conflict. Tribal society, conquered in the name of "civilization," watched the higher culture of the machine gun devastate land and people in a stark struggle to decide which white faction should dominate the other and make off with the loot.

In less than 500 pages Mr. Kruger —a kinsman of Oom Paul, himself, though one would never guess it from his impartiality—attempts to delineate both the setting and course of the war. The politics, personalities, and culture of Victoria's England, Cecil Rhodes's South Africa, and Paul Kruger's Transvaal are given a family-album treatment, which is enlivening though somewhat intimate for the general reader. And while the military course of the war is detailed with a sense of human drama, the author's skill has embroiled him too deeply in the creation of characters for complete reliance on all of his judgments. Still, this is history in the tradition of Thucydides.

In the closing years of the nineteenth century imperial Britain was at the height of world power, but dependent almost wholly for survival on a massive deterrent—the Royal Navy. In the South African veldt, where naval power was of minor account, the towering edifice all but collapsed. Her rival powers showed their teeth, and the resulting wave of hostility almost isolated England in a war against the world. What saved her in Mr. Kruger's view, was the steadfast friendship of the peoples with whom she had dealt justly, the smaller nations and her own Commonwealth. The Boer War, which brought the nation to disaster's edge, was no unavoidable accident of history. It was a bitter tea England brewed in the complacence of her national arrogance. Historical analogies, fortunately, remain just analogies—but Cuba, Taiwan, or even the Congo are uncomfortable thoughts.

Guerilla warfare and the concentration camp saw their origins in the Boer War. The latter was inaugurated without malice and even in a spirit of protection for women and children. Nevertheless Mr. Kruger can report that out of a total Boer casualty list of 24,000 for the whole war, 20,000 were women and children, victims of bureaucratic ineptitude and ignorance of hygiene. Of course, two-thirds of the British losses of 22,000 were also due to disease. When human beings become the cattle of security forces, the mechanism of government destroys them by way of routine, without the need of cruel or diabolic intent.

DOMINATED by the tragic ignorance and folly of the Afrikaner volk, South Africa today is an inevitable product of the events that Mr. Kruger sketches. At the start of the twentieth century a hairbreadth separated the tough Boer farmers from acceptance of modern civilization. British liberal rationalism, sugared by economic advancement, was bringing their best youth into step with the rest of the world. Then came the stupid, prolonged war that made national survival consonant with the cultivation of their most suicidal prejudices. As a people they retreated into a Biblically phrased fantasy of a chosen brotherhood, cut off from the rest of humanity, white or black. A trauma too deep to be healed by the subsequent patronage of self-government, or even the enlightened leadership of Botha or Smuts, has evolved into a group inversion that men-



aces Western standing throughout black Africa. Re-examination of the course of the Boer War and its immediate consequences affords doleful evidence of the stubbornness of the Afrikaner neurosis. Statesmanship requires that wishful thinking be set aside and the brooding danger of this white tribalism, rooted in a fanatic spirit of "baaskap" (racial bossism), be faced honestly. United Nations intervention seems justified even more strongly than in the Congo.

This work is too serious, timely, and honestly researched to be titled with a snatch of marching song, denigrating it to a Noël Coward nostalgia for British imperialism.

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Beneath Propriety a Quiet Horror

"The Pattern of Perfection," by Nancy Hale *(Little, Brown. 248 pp. $4), artfully blends character and plot in a collection of choice stories. Novelist and short-story writer Shirley Ann Grau wrote "The Black Prince" and "The Hard Blue Sky."*

By Shirley Ann Grau

"THE PATTERN OF PERFECTION" is a really remarkable collection of short stories. It is a deft blend of stark tragedy and savage comedy. Its characters are beautifully drawn; its situations are crisply executed. Miss Hale depicts the quiet horror of life with a directness that is positively unnerving.

This is a quiet book. Nothing violent ever happens. People go quietly about their very ordinary lives. Three old women come to stay in a great, gray seaside house. A mother chauffeurs her son to boarding school. Children play trick-or-treat on Halloween. A woman awaits the arrival of her son and grandson for Christmas holidays. A young girl yearns for the great and glittering world.

Simple, everyday situations; and Miss Hale's talent lies in the manner in which she invests them with tragic significance. (One or two of the stories have the glimmerings of a happy ending, but they are the least successful of the book.) The people of these stories are all well-bred, well-to-do, sober, steady folk. Beneath their propriety they are overwhelmed by personal tragedy.

These are worlds of tenuous, unsatisfactory personal relationships, worlds in which essential communication is never achieved. Some of Miss Hale's characters are haunted by love, some by hate. Some are obsessed by what might have been. Some struggle, some wait quietly, burning with bitterness and frustration. They are all equally doomed.

If there is a central theme to these stories it is the inviolable loneliness of the individual. Each character is incased in a shell from which he makes frightened little scurried excursions, like a hermit crab. These pathetic attempts to find someone or something else are always futile. And afterwards there is this terrible question, here in the words of the narrator of "Rich People": "Where is my life?"

In these stories people cry for help and there is no one able to give it. Other people tremble with love and sympathy and understanding, and can find no one to lavish it on. No relationship is full or satisfactory; frustration clouds the air like smoke. Most of Miss Hale's characters have a moment of terrible recognition—when they know finally and absolutely the extent of their misery, when they know also that their condition is the result of single incident: the chance missed, the road not taken. They, nearly all of them, have the exquisitely torturing experience of saying: I am this way because I made a mistake; it is my fault.

The stories themselves are characterized by sharp, brilliant vignettes. For example, this one of two elderly ladies in a great house on the New England coast:

> The two old women, one stout, one meager, stared huffily at each other for a moment from under mussy grey eyebrows; in another second they had forgotten what it was they were put out about. They squabbled this way, for a flash, inconsequentially, like the flickering of heat lightning, all day long. Grown old, obscure, they nevertheless had not forgotten about themselves for an instant and were quick to stand up for those precious entities.

Not all of the stories are successful, of course. The reader feels that one or two weren't worth the expert care Miss Hale expended on them. The others, however, more than make up for them.

This is strong medicine, all in all, and perhaps should be taken a little at a time. But "The Pattern of Perfection" does show conclusively that Miss Hale is one of the few really good writers of the day.

Way Out on a Southern Isle

"A Number of Things," by Honor Tracy *(Random House. 248 pp. $3.95), pokes fun at effete liberals who meddle in the affairs of a Caribbean island. Malcolm Bradbury is an English novelist and critic who wrote recently "Eating People Is Wrong."*

By Malcolm Bradbury

THE COMIC novel is a special form of art, with its own rules and styles. The British seem to have a way with it, and Honor Tracy, with "The Straight and Narrow Path," proved that she was a master at the game. In her newest book she takes up fresh targets in the lunatic fringes of liberalism and "culture." Her hero, Henry Lamb, is a quiet young man who writes a novel satirizing English intellectual life. The book is taken seriously by the weeklies and monthlies, and Henry gains an undeserved reputation as an important progressive novelist. Henry is a man who lets things happen to him, and he accepts his role with a gentle grace, allowing himself to be sucked into that section of English life which feels it is making a contribution to the modern world. He is hired by *The Torch,* a progressive weekly full of stories by Africans and given to hailing primitive folkways as major new artforms, to act as their Caribbean correspondent.

The West Indies prove no less a madhouse than the phoney bohemias of London: the local paper reviews the "Confessions" of St. Augustine "as if these were hot from the press," the local British Council man is frightened to confess that he hasn't read Joyce, and a mass of island artists sponge shamelessly off the local Europeans who are diligently searching for renascence in the arts. Henry reports all this with simple sense and candor, refuses to practise the fashionable racial discrimination (against, of course, the whites), and so manages to fall afoul of everyone there. Finally he is deported, to discover, at the end of the book, the peace and intelligence of Europe. We find him at last looking into "a world that contained his family . . . and Europe and the little purple and yellow flames of crocus creeping up a wet mossy bank in a Norfolk village; and into a future where he was to be a gardener and not a contemporary novelist."

If you guess that Miss Tracy, in this book, is taking a conservative stance you guess right. Not that the book is an attack on liberalism as such—simply on the phoney, effete brand that pursues reform as if it were a game, seeks

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change for its own sake, and loves all men without discriminating even between the good and the bad. She draws on a notion of order which is offended, on the values of common sense and decency, on, in fact, the best of the liberal spirit. Nonetheless, no one is likely to take her book (unlike her hero's) as a serious progressive novel; she is at once too savage and too full of jokes. And this presents a quandary. The comic novel is by nature picaresque and loosely built; but here incidents are begun and left unfinished, characters quickly drawn and then tossed away. The book is made up of "a number of things," strung loosely together by the tractable hero that Waugh always did so well. Because of its looseness, it doesn't come up to the level of "The Straight and Narrow Path"; but all the superb comic invention is there, and the book is both brilliant and sobering.

HIGH METAPHYSICS: A hasty glance at René Daumal's **"Mount Analogue,"** (Pantheon, $3) might also be one of disparagement, for here is a short novel indeed, and unfinished at that. Moreover, it is by a Frenchman hitherto unknown in America and from whom we may expect nothing further; René Daumal died in 1944 at the age of thirty-six. Upon closer scrutiny, however, the book offers hidden complexities and intriguing enigmas quite in keeping with its subtitle, "A Novel of Symbolically Authentic Non-Euclidean Adventures in Mountain Climbing."

Father Sogol—the name is "Logos" spelled backwards—is no longer a priest. He is, however, something of a natural scientist, an inventor, a part-time employee in various factories, laboratories, and stores, as well as a professor of mountaineering. Only the elderly maid is permitted to use the six flights of stairs leading to his attic living quarters. All others, students and guests alike, must reach a cornice, scale a chimney, grope along a ledge, climb a slate roof, and enter a skylight for admittance. The exit is through a window from which dangles a rope known among alpinists as a *corde de rappel.*

Convinced that somewhere on this earth there exists a mountain higher than the highest peaks of the Himalayas, a little band of men and women under Sogol's leadership sets out on a long voyage. In a corner of the South Pacific a two-master, *The Impossible,* finally penetrates the shell of curved space covering and concealing Mount Analogue and the island from which it arises in all its grandeur. Will the ascent of these majestic, perilous slopes answer the age-old questions: Who am I? Why? What do I seek?

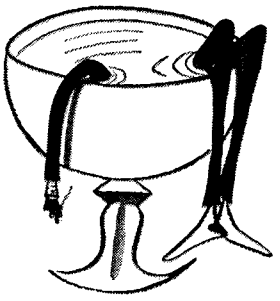
Though the translator Roger Shattuck's Introduction, the Postface of the author's widow, and the published "Notes" from among the papers Daumal left behind are rich in suggestion, they leave much that remains unanswered concerning the deceptively simple narrative itself. The story told will be of no more than passing interest to the general reader with little concern for actual or metaphysical mountain climbing. But the analytical, the speculative mind, the probing mind with a poetic bent will take pleasure in adding to the ever-increasing analogies and interpretations the novel has already suggested. —Otis Fellows.

PROUD, POSSESSIVE PERE: There will be, Saul Bettelheimer tells his family in Joan Simon's **"Portrait of a Father"** (Atheneum, $4.50), "no further discussion of decadence until after the soufflé, when I can give you the accepted definition." The scene is Hillside, the Bettelheimer's Westchester estate, with an incomparable view of Long Island Sound. Winters are seen from their Fifth Avenue mansion, with an incomparable view of Central Park. For Saul Bettelheimer, proud possessor of a magnificent art collection, and one of the founders of a leading museum of modern art, lives for the looking.

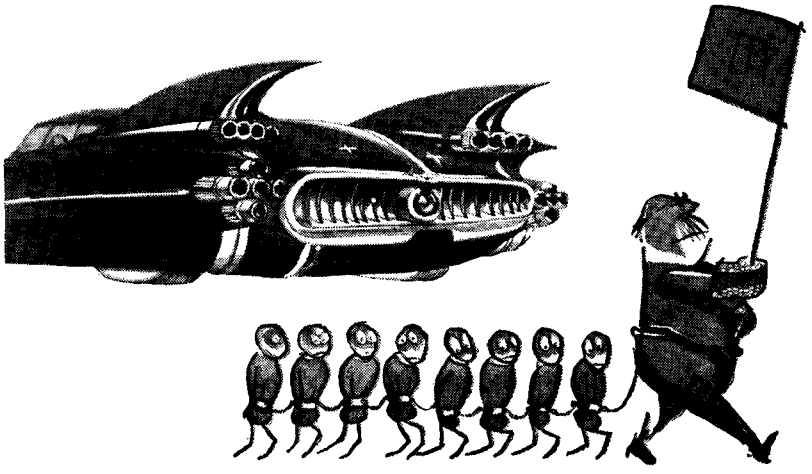
This "novel" by one of his four daughters—the rebellious, verbal one—is not, however, just another Portrait of the Artist as a Collector, although Mrs. Simon (née Joan Lewisohn) does make it clear that an artist is just what her financier father would have liked to have been. Her account of his Saturday afternoon gallery-going, the impassioned but amateurish way he wrote about the kind of art that he loved, and his often futile battles for it as a museum trustee comprise a revealing picture of a distinguished collector—a collector who liked best the kind of Impressionist painting where it is always "the leisurely dappled picnicking afternoon of parasols and gentle laughter."

In all of this, of course, there are many name-guessing games for readers in the art world. But, the dubious literary merit of such anagrams aside, Mrs. Simon has written a warm and sensitive portrait of a parent. Perhaps the characterization of Saul lacks the pungency that a more objective biographer might have provided. And occasionally the story seems a private attempt to understand, forgive, and forget this brooding, magnetic father, who described himself as surely the most complicated neurotic his analyst ever had, and who (at $50 an hour) apparently spent twenty-five years on the couch. However, as the personality of the narrator-daughter gradually emerges, the portrait also becomes, provocatively, that of Saul's children—and how they managed to grow in their curiously isolated, arrogant, and frightened world of the Second Generation Rich.

—Jean Campbell Jones.



THE SHARP TEETH OF SATIRE take a bite out of modern society in Robert Osborn's **"The Vulgarians"** (N.Y. Graphic Society, $3.95), which describes the cultural descent of Americans who have sacrificed more stalwart virtues in a quest for money and comfort. The text, as pungent as the sketches, reads counterclockwise: "We spend only ½ of 1 per cent less on alcohol than we do on education"; "the pompous symbol of failure is everywhere"; "we are settling . . . for a conforming, unthreatening, median, massive mediocrity."



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One Step Forward

THIS ISSUE marks the beginning of a major undertaking in the editorial development of *Saturday Review*. A new special monthly section (see page 65) is being added to the magazine. It will deal with the great issues in American education and it will be prepared by The Fund for the Advancement of Education in cooperation with the editors of SR.

Plans now in progress also call for a regular supplement to deal with the world of communications, which will begin with the issue of October 8th.

This would provide for a weekly rotation of special sections in the fields of science and research, education, communications, and recordings, in that order. The main body of the magazine, as before, will be concerned with the creative arts.

The magazine-within-a-magazine approach permits a depth and intensity of treatment not always within the reach of departmental coverage. It also provides scope for regular handling of the varied aspects and divisions of a certain field.

Special issues on education are no innovation in SR. Each year, in fact, the magazine has published two comprehensive numbers dealing with problems and developments in the nation's schools. The new plan, however, makes possible the most extensive treatment of education provided by any general American magazine. The supplement will range over the entire field of education—reporting, interpreting, probing; and analyzing the complex learning and teaching process by which knowledge, skills, comprehension, and vision are transmitted. A large approach is required, a plan for regular, comprehensive coverage in depth, a new dimension of treatment not found anywhere today either in general or specialized publications.

The editors are especially pleased to be associated with The Fund for the Advancement of Education in this venture. The special research facilities available to the Fund, the constellation of consultants and staff people who serve it, the caliber of its leadership—all these assets will go into the preparation of the new supplement. The Fund and SR will work as an editorial team in bringing to SR's readers and to the educational profession a report on the educational process with some pretension to depth and authority.

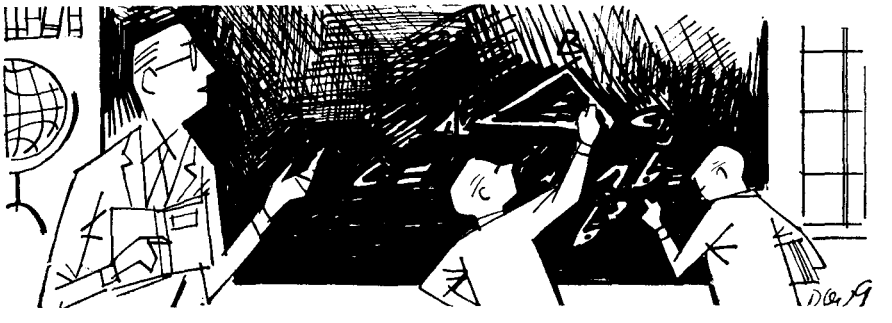
WHAT kind of direction will the new supplement take? The clear intention is to avoid a preoccupation with building blocks and critical shortages. We are concerned about facilities, of course; but we will not allow them to crowd out what we consider a far more important problem. That problem has to do with the transmission of knowledge.

The substantial consideration of what it is that has to be taught, how it is to be taught, and how we go about finding and training the people who will do the teaching—these will be our major concerns. Indeed, no aspect of the critical shortages in education is more serious than the one having to do with national purposes in educating. A clear idea about what makes an educated man will not by itself furnish the design for a great school system, but it still happens to represent the only valid starting point for one.

FROM all this, it may be deduced that we do not intend to take a narrow view of education. We hope, indeed, to give adequate attention to the basic challenges involved in the essential re-education of people whose schooling may have been chronologically complete but is historically inadequate. Our age itself is a study in unpreparedness. We have not prepared ourselves to anticipate or deal with the consequences of our decisions or lack of decision in matters of national and even human survival. It is in this sense—the sense that there can be no separation between school and what happens outside or beyond the school—that we hope to indicate a special interest.

We hope, too, to be able to win increased respect for the American teacher. Much of the criticism of the American teacher and administrator has been lacking in awareness of the conditions under which he works; the complex, often delicate forces with which he has to deal; the quixotic nature of community interest and support; the sudden surges of concern and pressure related to questions of national posture, as in the case of science; and the grim inadequacy of his place on the American ladder of salary and status.

But there is no point in blowing a bugle when the forces are already assembled. The section itself provides its own definition and description. In introducing it to our readers, we seek their response and advice. —N. C.



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LETTERS TO THE EDITOR

BREAK-THROUGH OR BREAKDOWN?

YOU ARE TO BE congratulated for publishing "Cracks in the Cornucopia," by Calvin Kytle [*SR*, Aug. 27]. This article's achievement is as elusive of definition as it is impressive. Kytle's analysis of America's predicament is, of course, familiar to all who are acquainted with current intellectual trends. His data for analysis are well known to all who read newspapers. Nor does his achievement depend primarily upon his joyful vision of a "break-through in human relations."

Upon reflection, I think that the power of his article comes from the person of the writer. Kytle seems to have tested current critiques of America, discarded the frivolous ones, and made the valuable ones a part of himself. He approaches America's predicament from many directions and he does so with great seriousness. As a result, we find a whole man, a man who uses all his faculties and perspectives, confronting our society's problems and from this confrontation pointing out the relationships between seemingly dissimilar phenomena.

Kytle's analysis of our ills and his prescription for their cure appear to me to revolve around one word: integrity. I do not use this term to mean merely virtue, as is usually done, but rather I am thinking of its root meaning: soundness, completeness. It is of our mistaken strivings after integrity that Kytle complains, and it is toward the true attainment of integrity that he urges us. While absolute integrity is beyond our reach, we have a right and indeed a duty to do what is within our power to acquire as much integrity as possible. Here is a goal which by its universal validity transcends the discussions about "national purpose."

ROBERT W. HANEY.

Cambridge, Mass.

CALVIN KYTLE'S ARTICLE is a good example of the mediocre quality of analysis which pervades the American press. The Technological Revolution has not, as he affirms, "shaken the faith we once had in ourselves" to fashion our destiny. Those who understand the Technological Revolution know its potential for great contribution to material progress, to the solution of problems which a quarter of a century ago would have seemed insoluble.

The experts have not overwhelmed us. They have attempted to increase our understandings and sometimes to guide us. We are not oppressed by the bigness of the world. It is not bigness *per se*, but what the bigness represents, that oppresses the individual. What is the individual as against the monolithic press?

The alienation of which the author speaks, the feeling of powerlessness, etc., is coincidental, perhaps, with the Technological Revolution. There is no justification for asserting that there is a cause-and-effect relationship.

I have heard scientists condemned for unleashing the latent forces within the atom. Equating "alienation" and Technological Revolution is a new twist which I find naïve and unpalatable.

LEO FINEGOLD.

San Diego, Calif.

"Your scepter is dragging, don't cross your legs, your crown is on crooked, don't slouch in your throne, don't . . ."

WRITE-IN VOTE

THE ARTICLES on Ingmar Bergman [*SR*, Aug. 27] were superb, even though one may disagree with Hollis Alpert and nominate "The Seventh Seal," rather than "Wild Strawberries," for top honors.

Having just returned from several months of relatively uncensored movie-viewing in Europe, I fully understand Karl Anders Dymling's concern over the multilated American version of "Hets." It is hoped that the hauntingly poetic "Virgin Spring" will not suffer a similar fate.

MARDI VALGEMAE.

Lakewood, N. J.

THE POWERS OF CRITICISM

I FEEL MOVED to write you about John Ciardi's review of Gilbert Highet's new book, "The Powers of Poetry" [*SR*, Aug. 27]. The review is so unnecessarily unkind, so careless in its handling of Highet's material, so poisoned with venom, as to spoil the reviewer's judgment. What a pity that two good men should thus be brought into conflict with no profit to one another.

It is true that Mr. Highet is not profound. But how many books would be published if we limited attention only to profundity? Mr. Highet is uneven in his work—some of it is brilliant, other parts delightful, much of it, perhaps, of little consequence. If I wanted to read about Burns I would select Carlyle's great essay and not Gilbert Highet's shallow and quite ordinary chapter in this book. But the author of "The Powers of Poetry" loves literature. He knows many interesting, if familiar, literary figures, is kindling the light of literary appreciation in many hearts which might never escape from darkness, and is giving his life to the work of spreading abroad a warmhearted appreciation of the best in poetry which is seldom read or even known.

There is nothing wrong with Gilbert Highet. He has done what he said he was going to do when he started. Why could Mr. Ciardi not have taken the work for what it is—not at all bad, and sometimes very good?

JOHN HAYNES HOLMES,
Minister Emeritus,
The Community Church.

New York, N. Y.

FORTUNATELY, we have *SR*'s word for it in earlier issues that Gilbert Highet is one of America's most illuminating and distinguished scholar-critics. I admire you for giving John Ciardi and your other reviewers complete freedom of opinion, but I cannot admire Mr. Ciardi for abusing that freedom, as he did in his review.

MARY JORDAN.

Los Angeles, Calif.

VIEW FROM THE CAMPUS

ALVIN C. EURICH'S "New Strategy for America's Schools" [*SR*, Sept. 3] is most welcome. Currently on the faculty of a teacher-training college, I can only heartily agree with his condemnations of the system.

PAUL H. GOTTLEIB,
Massachusetts State College.

Boston, Mass.

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Art on the Move

A YEAR or two ago the director of the Art Institute of Chicago received a request from a girls' school in Louisiana asking for the loan of "The Grande Jatte," by Seurat, the letter stating that the students were interested in comparing this painting with its color reproduction. In fact, an exhibition was contemplated where numerous great original works were to be juxtaposed with their reproductions. Though this is scarcely a typical appeal, it points up dramatically the heedless attitude prevalent today regarding lending, borrowing, and shipping of pictures. Heretofore the most serious dangers facing works of art were fires, floods, and wars; now the peril of mobility is added.

Paintings are constantly on the move, traveling from city to city, country to country, across oceans and deserts, in trucks, trains, planes, and ships. Improved and accelerated methods of transportation turn priceless art objects into national and international ambassadors of culture and good will.

The increasing number of loan exhibitions is staggering. Some three years ago statistics indicated that the American Federation of Art alone had eighty traveling exhibits on the road with 292 different showings. In addition, that same year numerous other organizations circulated works of art in profusion. Last year Manhattan's Museum of Modern Art singlehandedly sent traveling exhibitions to approximately 130 different cities in the United States and abroad.

This generous decentralization is undeniably beneficial, permitting smaller institutions to be vastly enriched by direct contact with original works of art. But can this service always be justified at the expense of the art objects involved? The problem, frankly, is to equate the rapidly growing visual appetite of the public with practical demands related to conservation, if future generations are to enjoy art of the past. Otherwise there may be little or nothing left for them to see, at least in adequate condition—particularly from the last seventy-five years, during which numerous artists have nonchalantly tended to ignore established and tested technical methods.

Sheldon Keck, distinguished conservator of the Brooklyn Museum, once observed that "most insurance claims [for works of art] result from damage during travel." He went on to say, "Much deterioration which appears months or years later may be related to improper handling or packing—or merely to vibrations caused when a painting is moved about." Evidently Mr. Keck agrees with Benjamin Franklin that "three removes are as bad as a fire."

If the dangers of mobility are becoming as serious as we have reason to believe, what are museums, galleries, and universities to do about preserving important works and yet extending education in art? I am convinced that certain compromises and intelligent concessions can help to solve the present dilemma. First and most important, we must stop thinking of loan exhibitions as entertainments, promotions, or fund-raising occasions. On the other hand, when organized with serious and scholarly intent, they can lead to important comparative evaluations and revealing new insights. For example, careful retrospective showings of Cézanne, Gaugin, Van Gogh, and Toulouse-Lautrec (such as we have seen in recent years) or the Courbet exhibition which recently was held in Philadelphia and Boston are ventures worth the perils involved. However, one quails when theme-shows like "the waistcoat in art" or "jumping horses" are used for their patent publicity value.

Admittedly, the best-equipped museums can well afford to cut down on loan exhibitions even though they have excellent facilities for packing and shipping. It seems unnecessary that every month or two a fresh stellar attraction must be offered the public. Provocative new arrangements chosen from permanent collections at hand are frequently as rewarding as the most highly touted visiting shows. This, of course, does not solve the problem for those smaller art centers where original works are sparse and where technicians trained in the handling of paintings are rare.

Still, certain normal precautions could obviate some of the worst abuses. For instance, any work slated for travel should automatically undergo an expert preliminary examination. If its condition is doubtful, a wise decision might keep it at home no matter how "glamourous" the intended exhibition. Like human beings, canvases subjected to the wear of unremitting travel are apt to deteriorate—even to disintegrate. For though "all things being equal," as the experienced conservator Caroline Keck once wrote, "the life expectancy of a painting is much longer than the life of a man," common sense will need to triumph over the temptations of prestige if our art treasures are to survive.

Less serious than the dangers of travel are those frustrations experienced by visitors to public and private collections when the very objects they came to see are out on loan. More upsetting is the wholesale energy presently being expended by museum staffs on the servicing of ubiquitous loans. Directors, curators, and conservators are spending a shocking proportion of their time on just such procedures—time that might far better be devoted to more productive work. Research particularly is suffering. One very large museum reported that during a recent fiscal year it lent to other institutions and to specific exhibitions the astounding total of 685 individual art objects. Temporary exhibitions are publicized and promoted to such an extraordinary degree (incidentally, they are often very costly) that they take precedence over the permanent care of individual works. Museum staffs are often subjected to insistent and demoralizing pressures.

I know of a recent case where a fragile Chagall canvas was requested for a European exhibition which was to travel widely. At final count, fourteen letters were received from influential sources, insisting on the loan, to say nothing of telegrams and telephone calls. The badgered curator not only wasted valuable time but was the object of considerable unjustified animosity, merely because he insisted on protecting a painting for which he was manifestly responsible.

Despite these many difficulties, it is essential to remember that loan exhibitions have substantially helped to enlighten and delight the public. Obviously, there is no cause to eliminate entirely this valuable form of experience. But at the risk of seeming an unpopular Cassandra, I suggest that traveling shows be sharply curtailed and always controlled by trained professionals. Well-meaning "art lovers" who know nothing about the care of paintings are devastating when entrusted with responsibilities related to insuring, packing, shipping, and checking works of art—no less dangerous, indeed, than dilettante scientists dabbling in nuclear experiments. —KATHARINE KUH.

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BROADWAY POSTSCRIPT

Bloodless Revolution

STRATFORD ON AVON, ENGLAND.

THIS PLEASANT English town has an advantage over its American and Canadian namesakes in that it is the birthplace of the man reputed to have written Shakespeare's plays. It also has the distinction of having presented 100 seasons of Shakespeare performances, most of which are currently so oversubscribed that people stand in line overnight in hopes of being able to secure returned tickets. But for those of us who have seen the work at Stratford, Ontario, the productions here tend to seem pictorial and unrelated to life.

This year, twenty-nine-year-old Peter Hall has taken over as managing director and has quietly begun a bloodless revolution. Mr. Hall's first step was to do approximately what John Houseman did when the latter took over a desperately unsatisfactory stage at Stratford, Connecticut. That is, he extended the stage forward into the audience by some fourteen feet and sloped its floor at a shallow angle. To give this new stage an increased efficiency, he also had a revolving section built into it. His second move was to work toward developing a company that would have a style of its own. Mr. Hall hopes to achieve it by using more of the promising young English performers in an operation that would have them shuttling between Shakespeare during Stratford's April-to-November season and modern plays in London. This would give the actors and directors both continuity and variety.

Take, for instance, the case of the most exciting young English actor of recent years, Irish-born Peter O'Toole. Mr. O'Toole has rejected other lucrative offers with the assurance that he will probably co-star with Sir Laurence Olivier in Mr. Hall's presentation of Jean Anouilh's new play, "Becket," in London next spring. While the twenty-six-year-old actor is awaiting this plum, he is gathering universal acclaim for his performances here of Shylock and Petruchio.

The former comes in Michael Langham's well-unified production of "The Merchant of Venice." Mr. O'Toole plays Shylock as a fortyish intellectual with a passion for reason and religion. His anger at the hostile society around him is controlled, and it is not until God seems to be overwhelmingly endorsing an opportunity for revenge that he undertakes his barbarous prosecution of Antonio with the zeal of a religious mission. Thus, when the play calls for the crushing of this Shylock by a society made up of people more hypocritical, worse-mannered, and less intelligent than he, the audience's celebration can only be uneasy. Throughout, Mr. O'Toole's interpretation is boldly executed, with a fervor and sensitivity that establish his potential as a modern tragic actor.

—*Angus McBean.*

Peter O'Toole as Petruchio — "gathering universal acclaim."

Then, to prove his versatility, the young star delivers a Petruchio who tames his shrew less by struggle and guile than by virility and intelligence. As Kate, Dame Peggy Ashcroft cooperates by showing us that she succumbs not to force but to forcefulness. While this somewhat reduces the hilarity of the farce, it makes Katherine and Petruchio seem more real by modern standards.

There is an unconfirmed report that Mr. Hall is planning to weld Stratford, Ontario, into his operation by next year, borrowing Christopher Plummer for a 1961 season that will include the three parts of "King Henry VI" and "Richard III," and sending Peter O'Toole to Canada in 1962 for a production of "Cyrano de Bergerac." If true, it indicates a degree of planning and organization even greater than the already ambitious wedding of modern and classical productions. And perhaps out of this total interchange will come a style wherein the classical plays will seem more modern and the modern plays more classical —HENRY HEWES.

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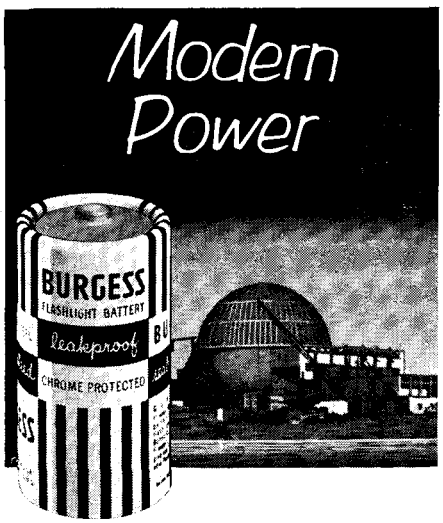

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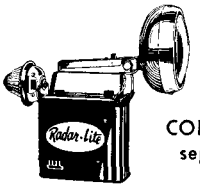

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SR GOES TO THE MOVIES

The Origins of Originality

IT IS fascinating to try to imagine the story conference that probably preceded Jerry Wald's production of **"Let's Make Love."** Did Norman Krasna, the author, say to Mr. Wald, "Look, Jerry, there's this billionaire, see? And he meets this doll in an off-Broadway show, see? And he falls in love with her, and joins the show just so he can be near her"? Did Jerry Wald promptly throw him out of the office? If so, Mr. Krasna must have marched right back in and, with an assist from Hal Kanter, turned this hoary premise into one of the brightest, if slightest, musicals of the year. The situations, once the exclusive domain of Dick Powell and Ruby Keeler, sparkle with witty lines and fresh sight-gags. And the production, which could have been pure cornball, has a gloss of urbanity and professionalism that is altogether delightful.

No small part of the delight stems from attention to details. Although a musical, the film has relatively little dancing; but what little there is has been entrusted to Jack Cole, whose sharp, angular dance patterns make the screen sizzle in a matter of seconds. Color design is by fashion photographer Hoyningen-Huene, who knows when to subdue the tones, when to use filters, and when to make his hues flare out in a blinding glare of white light. Lionel Newman's progressive jazz score provides a neat, modest, fetching background for the raffish fun in an off-Broadway basement. And George Cukor, working with a polished cast of farceurs that includes Tony Randall and Wilfred Hyde White, manages to keep the pot-boiler bubbling for the better part of two hours.

Probably none of this would have paid off, however, without Marilyn Monroe and Yves Montand in the starring roles. La Monroe seems to have inherited the mantle, if not the corsets, of Mae West; her approach to sex is equally frank, uninhibited, and good-humored. There is, of course, a difference. Where Miss West jibed and sang with the voice of experience, Monroe's every fiber is atingle with eager anticipation. And where Miss West was on occasion accused of female impersonation, neither Miss Monroe nor her dressmaker (Dorothy Jeakins, in this instance) permits the slightest shred of doubt as to her essential femininity.

But the real discovery for the millions who never caught his one-man show or journeyed to the *boîtes* of Paris will be Yves Montand's craggily handsome face and jaunty charm. His crooked, disarming smile and diffident shrugs dismiss every absurdity in the script as part of a droll joke he is playing on the rest of the world, confident that we will understand. This sense of intimacy, even on the vast CinemaScope screen, often transforms Mr. Krasna's little farce into high comedy. There is also a delectable *low* comedy sequence in which Milton Berle attempts to instruct Montand in the art of getting a laugh from sophisicated audiences—by clunking along on his ankles.

In Hollywood, Mr. Krasna's script, for all its familiarity, is what is known technically as an "original." On the other hand, **"The Dark at the Top of the Stairs,"** an adaptation of William Inge's Broadway success of a few seasons back, is, in terms of standard screen fare, original in the truest sense. Inge, of course, is a master at catching Midwestern types at the precise moment they are prepared to reveal themselves most fully. In "Dark at the Top of the Stairs," he has contrived a series of situations that probe a faltering marriage, the emotional awakening of an adolescent girl, and the roots of anti-Catholicism and anti-Semitism in provincial minds. It is fear and insecurity that lie in wait at the top of the stairs, and this revelation makes for fresh and absorbing film drama.

Inge is far too able a playwright to operate solely on a cerebral level. His Flood family has warmth, affection, humor, and pathos; and their giant step toward self-recognition is precipitated by the most natural thing in the world: Rubin Flood, a harness salesman in the early Twenties, suddenly finds himself unemployed. The business of earning a dollar becomes the pivot of the entire play. It shadows the relationship between husband and wife, and helps explain the extreme possessiveness of the mother. In a typical line, Rubin complains that he is being treated by his wife "like change from a nickel."

Paradoxically, in a film filled with rare insights into rarely discussed problems, the very eloquence of Inge's characters—their ability to put their emotions into trenchant language—

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makes them seem surer and more articulate than they could possibly be. It makes them, in a word, seem like stage people, an effect that is only partially mitigated by the superb performances of just about everyone in the cast—Robert Preston, Dorothy McGuire, Angela Lansbury, Shirley Knight, and particularly a new, sensitive boy, Lee Kinsolving.

But it is foolish to complain. Whatever faults there are lie in the excellences, not the deficiencies, of Mr. Inge's play. Harriet Frank, Jr., and Irving Ravetch were understandably reluctant to depart from it to any great extent in preparing their screenplay; they have opened it out with additional scenes, but have not substantially altered either its structure or its dialogue. Under Delbert Mann's direction, the result is a genuinely moving, always engrossing, albeit essentially uncinematic picture.

—Arthur Knight.

A Royal Evening

IN **"The Royal Ballet"** we have essentially a filmed record of three full-length ballets in which Margot Fonteyn and Michael Somes take the leading roles. This should be recommendation enough for ballet enthusiasts, and since Miss Fonteyn is one of the most exquisite dancers in the world, it should be recommendation enough for almost anyone. The ballets—"Swan Lake," "Firebird," and "Ondine"—were filmed on the stage of the Royal Opera House in London; the curtain opens before each ballet, the curtain falls at the end of each, and in the closing minutes Miss Fonteyn and Mr. Somes appear before the curtain to take their bows and to hear their well-earned applause. Miss Fonteyn is even handed an oversized bouquet. Thus, the two and a half hours come close to giving the audience the sense of having attended an actual evening of ballet; only the intermissions are missing.

One would have to be a ballet specialist to assess all the fine points of the evening, and the undersigned is distinctly not such a specialist. But I will admit to having found myself always interested and at times enthralled by the colorful spectacle that Paul Czinner, the director and producer of the film, has provided. I know of no other dancer with the grace, the lineaments, and the beauty of Miss Fonteyn. I approve of the fact that Mr. Czinner has not attempted to be particularly cinematic with his film. The object was to show us the Royal Ballet in three of the most successful and familiar of the Covent Garden repertoire. The object was also to capture the essential quality of one of the world's great dancers. While acknowledging the fine assistance of Michael Somes and the disciplined corps de ballet, one must nevertheless concede that it is Miss Fonteyn's evening, an evening that would not have been possible without the help of the cameras and the cutting room, for Miss Fonteyn would certainly have collapsed from exhaustion if she had had to perform the three arduous roles in quick succession.

It shouldn't be assumed, though, that Mr. Czinner had merely to point a camera or two at the stage and allow the orchestra, the dancers, the stage hands to go to work. Filming ballet is a much trickier business than that. Mr. Czinner has guided the eye through close-ups and a variety of camera positions to the main areas of interest on the stage. A freedom from distraction results, and no matter how limited our understanding of ballet, we automatically begin with an educated and sophisticated viewpoint. The method used was not arrived at easily. Guided by his previous film experience with the Bolshoi Ballet, Mr. Czinner moved into Covent Garden with eleven cameras stationed in advantageous positions. He then filmed for some thirty hours during one weekend. After that his work went to the cutting room, where the thousands of feet of color film were assembled into a coherent whole.

"Swan Lake" emerges as a durable, classic ballet, danced with spirit before rather conventional settings. Michel Fokine's choreography for "The Firebird" is standard stuff, but the standards of the Royal Ballet are high, and the backgrounds remarkably colorful. The most ambitious of the ballets is Frederick Ashton's "Ondine." Mr. Ashton's choreography does not seem to me as inventive or distinctive as our own Balanchine's, and the settings, while lavish, tend to overpower the eye, especially when creaky cardboard waves threaten to overwhelm the boat in which the water sprite and her human husband travel toward some unspecified destination. But the ballet seems to have been conceived as a showpiece for Miss Fonteyn, and she makes the most of her opportunity.

I imagine "The Royal Ballet" will be shown for about as long as the film holds up, and it might be a good idea to store some prints right now in the safest possible vaults for the benefit of future audiences. Miss Fonteyn is forty, after all. Durable as she is, we can't expect her to go on forever at Covent Garden. Mr. Czinner has, however, made it possible for her to enchant us for years to come. He has other plans to preserve great performances on film, and he ought to be given all the encouragement possible. The intangibles of the live performance may be missing, but on the other hand no one can ordinarily be in eleven good seats at once.

—Hollis Alpert.

"Before you go, would you countersign your traveler's checks?"

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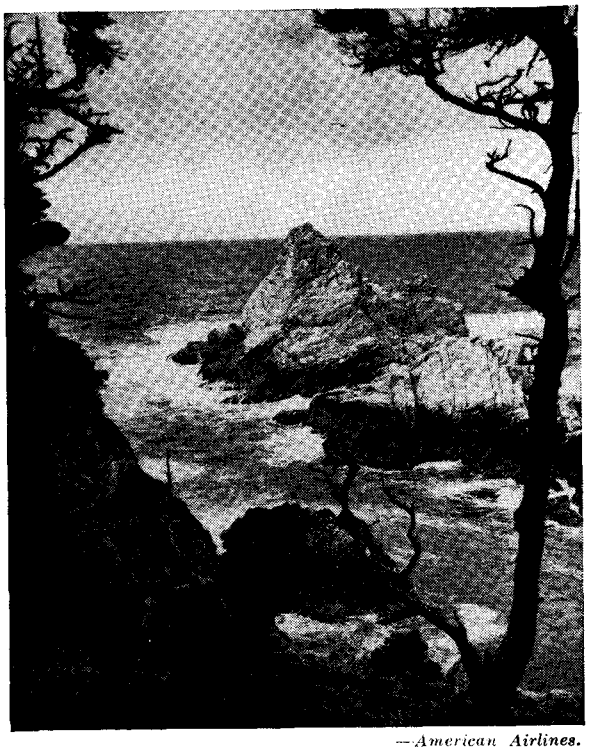
BOOKED FOR TRAVEL

Fish, Facts, and History

ONLY THE other summer's day I was rolling southward in California aboard an air-conditioned coach that goes under the euphemistic title of a California Parlor Car. Tours run by the Parlor Car people cruise up and down the California coast, giving the takers a running commentary by day and stopping at the best hotels by night. It makes for a pleasant combination that costs participants about $25 or $30 a day, including everything but tips. For the same price the driver-commentator throws in agricultural side lights, historical briefings, and some jokes from the warmed-over portfolio of Weber and Fields.

Having left Merced in the morning and headed in the direction of San Juan Bautista, the passengers had time before lunch for a refresher course in Californiana, and it came over the loudspeakers soft and easy while the fruit groves sped past the windows. Among the notes I seem to have scribbled in my notebook between peeks at the apricot orchards were some words about Cortez, who left Mexico after fourteen years and moved north to Baja, California; about Juan Rodríguez Cabrillo, a Portugese sailing under the Spanish colors who discovered Monterey Bay fifty years after Columbus found America and who is buried in Santa Barbara; about Sebastián Vizcaíno, who arrived at the bay sixty years later only to have news of his visit fall on inactive Spanish ears. Some words about Drake sailing into Drake's Bay and claiming it for England stirred me out of a fruitful reverie. It stirred the Spanish, too, who came up from Mexico to chase out the English party and to dispatch as well a posse of Russians who were trapping otter.

Well, it went that way through the twenty-one missions stretched for 600 miles along El Camino Real, otherwise known as the King's Trail, otherwise known as U. S. 101. Monterey became the headquarters for Mexico's rule over California. Frémont and Kit Carson and General José Castro all arrived at San Juan Bautista before we did, and California became a republic. Before lunch it was in the Union, and when indeed we landed at a charming inn at San Juan Bautista, there was California, third largest in size, second largest in population, and boasting a coastline equal to the distance between New York and Miami.



—*American Airlines.*

Coastline on the Monterey Peninsula—in the Williamsburg of the West, a history of sardines and Steinbeck.

In the early afternoon we motored down to see the old capital at Monterey, which now has a population of 23,000 souls, all of them it would seem, more interested in yesterday than tomorrow. I wouldn't be at all surprised if Monterey eventually became a sort of working Williamsburg of the West. There are all sorts of plans afoot for restorations that will return Monterey to the salad days it enjoyed before gold was discovered and San Francisco became, as we used to say in the days when I was last in history class, the big cheese.

To tread the historic lanes of Monterey, one need only follow an orange line painted on the pavement which leads over the Paths of History, a do-it-yourself tour that starts at the Royal Presidio Chapel, founded by Father Junípero Serra in 1770, and ends with the Casa Buelna, a select school for girls that was first put up in the Spanish period. Casa Buelna is only one of a number of casas on the historic pathway. At Casa Bonifacio, General William Tecumseh Sherman is supposed to have courted Señorita Maria Ignacia Bonifacio, a lady whose will specified that she be buried with his letters. Casa Abrego, built in the 1830s, is said to have been supported by timbers from the *Natalie*, the ship in which Napoleon escaped from Elba. Casa Munras was built in 1824 by Don Esteban Munras, one of the first citizens daring enough to set his house outside the protecting walls of the Spanish Presidio. An elegant hotel has now been built around the ancient casa, and the dining room, on the site of the original courtyard, is decorated with a mural that commemorates the local history in stained glass, plastic, cloth, metal, and sea shells.

FOR reasons that escape me, the casa built by Don Rafael Gonzáles in the 1830s, and forty years later inhabited for three months by Robert Louis Stevenson, is not called the Casa Gonzáles but the Stevenson House. Such are the strange nominations of history. Stevenson, twenty-nine at the time, came to California from Scotland at the request of a lady he admired, Fanny Osbourne. The Gonzáles place had become a hotel and Stevenson rented a back bedroom on the second floor. His short term in Monterey was productive, for he wrote articles for the weekly paper and worked on "The Amateur Emigrant" and "Across the Plains." He moved to San Francisco in the spring of 1880 and there married Fanny. So began a life that was to take him journeying through the Pacific on trips during which he collected a myriad of souvenirs—hat leis, the life mask of King Kalakaua of Hawaii, and other relics which repose today in the Casa Gonzáles or Stevenson House in Monterey.

The American consul, Thomas Larkin, lived in a handsome house, which his granddaughter maintained as a residence until three years ago. Larkin came from New England, built his house in 1835, and, carrying on a bustling trade with the Eastern states, ultimately became California's first millionaire. He was appointed consul in 1844, kept the job for two years, and thus became the only U. S. consul to California when it was under Mexican rule. The arrival of Commodore John Drake Sloat of the U. S. Navy in 1846 marked the end of

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Mexican rule in California. Sloat merely raised the U. S. flag and claimed a rather hefty morsel of real estate, some 600,000 square miles, a tract that included Utah, Arizona, Nevada, New Mexico, and parts of Wyoming and California. Mexico got a token amount of some $30,000,000 from the U. S.

A Sloat monument stands in Monterey, but much of the lore of his daring maneuver is in the old Customs House, one of the prime dens of West Coast history. Built during the Mexican era in 1827, it was the only port of entry for Mexico on the Pacific Coast, and tithes were collected here. Sloat raised the U. S. flag over it on July 7, 1846, thus turning aside the covetous eyes of the Russians and the British, whose ships were similarly cruising the Pacific waiting for something to happen. Curiously enough, Sloat, whose portrait hangs in the Customs House he captured, was the second American who landed at Monterey. Thomas ap Catesby Jones arrived on October 18, 1842, and, thinking America and Mexico were at war, ran down the Mexican flag. When he was informed that peace still reigned, the flag had to be run up again and Tom Jones sailed away.

JUST across the Calle Principal (English translation: Main Street) from the old Customs House is the Pacific Building, an old hotel that houses the plans for restoring much of Monterey. The ten-year plan, now in its first year, will ultimately produce the Island of Adobes, which will include most of the historic buildings in Monterey. Seven of them are now open to the public. The Pacific Building's present display sets aside a whole Spanish Room from the Conquistadores to Don Gasper de Portolá, who, beginning in San Diego, with Father Serra strung the missions along the coast. While Serra walked up the California coast, Portolá sailed the Pacific shore, arriving in Monterey on June 3, 1770. Among the flags that have fluttered over the land were that of Spain, brought by Cabrillo in 1542, that of England, under Drake in 1579, that of Spain again, brought by Vizcaíno in 1602, and that of Russia under Ivan Kuskov, who established Fort Ross eighteen miles north of San Francisco in 1812. The French pirate Hippolyte Bouchard sacked the town in 1818, and the Mexicans established their empire in 1822. There followed the California Free State, then the California Republic, and finally admission to the Union in 1850. It must have seemed in those days no nearer to the rest of the country than Alaska and Hawaii today.

Monterey's latter-day history is

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wrapped up in sardines and Steinbeck, both of whom were responsible for Cannery Row. The sardines have left Monterey, and so, for that matter, has Steinbeck. Current catches weigh about 20,000 pounds, while the old days used to see a quarter of a million pounds of sardines a year. Only five canneries of the thirty on the row did any canning last year. Decorators' shops, theatres, and restaurants are springing up on Cannery Row, which in pre-Steinbeck days was called Ocean View Boulevard. For that old fishy flavor one has to promenade down the wharf, where one can sit in pink chairs and hang over the harbor at Neptune's Table, one of ten restaurants on the pier. Seagoing fishermen can take out in the gray early morning hours aboard the charter boats, but less energetic types will have a jolly time off pier's end hauling in smelt and sunfish. The shops have names like the Funny Abalone, and the four fish markets that peddle anything from Dungeness crabs to six-foot eels send up a perfume as in the good old days when you could inhale Monterey from thirty miles away with the wind against you.

—HORACE SUTTON.

A Portrait of the Artist as a Freemason

By Jascha Kessler

WHERE the heart was, a domestic chasm, an abyss bridged by snow
As France, once great, collapsed into tourism and poetry
Behind the sublimity, obscene

Unable to command even the words useful to propose toasts
Having filled space beneath the Zodiac with debris
And found the moon in its rounds merely vague

This is the town he has chosen to live out his time in:
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He conforms to everything
He worships pleasantly
He tinkers endlessly with mixed drinks
He reneges on the revolution, though it put him in his happy chains
He tolerates melioratives
He addresses queries to psychiatrists who answer in newspaper columns
He deplores the inhumanity of the avant garde
He praises fools, and suffers them gladly
He preserves himself out of perversity, and perseveres
Yet, in secret, in odd moments, he makes metaphors of royalty,
Selfpiteously beginning Petrarchan sonnets thus:

"AFTER THE CORONATION
Forthright, busy Fortinbras summoned me,
Courteous, condoled a little, and then,
Snapping for a secretary, took pen,
And signed me out of his drumming country. . . ."

Surmising that force brings no apples from the bare branch
Like a dark prophet in a wilderness of people
Full of exotic necessities
Or like a rational Messiah
Sojourning with brutes, sweet boys, hairy girls,
He busies himself studying the culture of perfume advertisements

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TV AND RADIO

Conversations with a Teleghost

THE FUNNY thing about "Meeting of Minds" (the Steve Allen panel discussion on crime and punishment which his sponsor cancelled last January), is that it turned out to be funny after all. NBC-TV and the Chrysler Corporation, in justification of the cancelation, argued at the time that the simulated conversation of Hegel, Montaigne, Freud, Dostoevsky, Darrow, and Aristotle was of a serious nature and did not properly belong on a comedy program. In the trade, many people agreed. "Allen is a funny fellow," they held. "He has no business going highbrow on his audience without warning." I had read an advance text of the discussion and had commented favorably on it in this column. I felt frustrated when I was robbed of the opportunity to see and hear the panel on television. Thanks to the comedian's persistence, however, listeners were recently able to hear a taped radio version of "Meeting of Minds" on Pacifica Radio's Station WBAI-FM in New York. I found is amusingly done, with a deft, light touch that won my complete acceptance.

But this, of course, was radio. The actors read from their unseen scripts and were in complete control of their lines. How would the piece have played on television? Would the actors have memorized their texts or squinted them off a teleprompter? What would have happened to the delicate credibility if lines had been committed to memory and an actor had then flubbed? These questions are important in considering such a show's adaptability to the teleghost. New York's WRCA-TV recently presented a thirty-five-minute experimental program in which Socrates and Lenin were interviewed separately. The actors were made up to look like the Greek and the Russian; and the answers to queries by Wilson Hall, an NBC newsman, were stitched together from their writings. The program creators (Ben Wechsler, Al Feldman) and their production colleagues at WRCA-TV insisted that they would have used teleprompters anyway, even if they had been able to provide sufficient rehearsal time for memorizing lines. This program idea is called "Word for Word"; and the producers interpret the title literally. To risk a memory flub, they assert, would destroy the program's basic premise. This viewer, while sympathetically aware of the experimental nature of the broadcast, found the literalness unsatisfactory.

It was quite clear that the actors (Staats Cotsworth as Lenin, Bramwell Fletcher as Socrates) were following the teleprompter, and knowing this weakened the illusion. They appeared to be trapped in a machinelike subservience to the nonhuman pace of the teleprompter. They did not really meet, but seemed to speak their lines without the interlocking gears of ad lib conversation. In the Allen radio panel on crime and punishment, a group of actors in Hollywood took minor liberties in linking the speeches, but I had the feeling they were speaking to and with each other and not to the prison walls of their time-frozen texts. The views expressed were clearly authentic; there may have been minor paraphrases. Clarence Darrow once said "Nuts!" to Aristotle, and he also declared that "The nobles get all the breaks," but these were flesh-and-blood humans and not straw men resisting the best efforts of actors to humanize them. The "Word for Word" creators approached this interesting and subtle challenge of crossing time barriers in historical conversation with absolute rigor and seriousness. Their format precludes Socrates's conversing directly with Lenin.

"Meeting of Minds" takes its format less seriously. The actors in Allen's program used Greek, French, German, American, and Russian accents. Socrates and Lenin spoke flawless stage English. The performers playing Hegel, Dostoevsky, and the other historical figures enjoyed themselves. There was a gaiety about the game. Mr. Allen said to his audiences, quoting "Henry V": "Let us on your imaginary forces work." "Word for Word" played it straight. In the pursuit of the elusive right method (if there is one) of recapturing the past, both efforts are worth while. Exposure to both styles, though, is inclined to make us favor the chuckle. And that is where the network and sponsor who canceled "Meeting of Minds" on television went wrong. Playing with history in this fashion is essentially a comic notion. If you play it with an appreciation of its joke on the past and on the present, you have humor plus substance.

—ROBERT LEWIS SHAYON.

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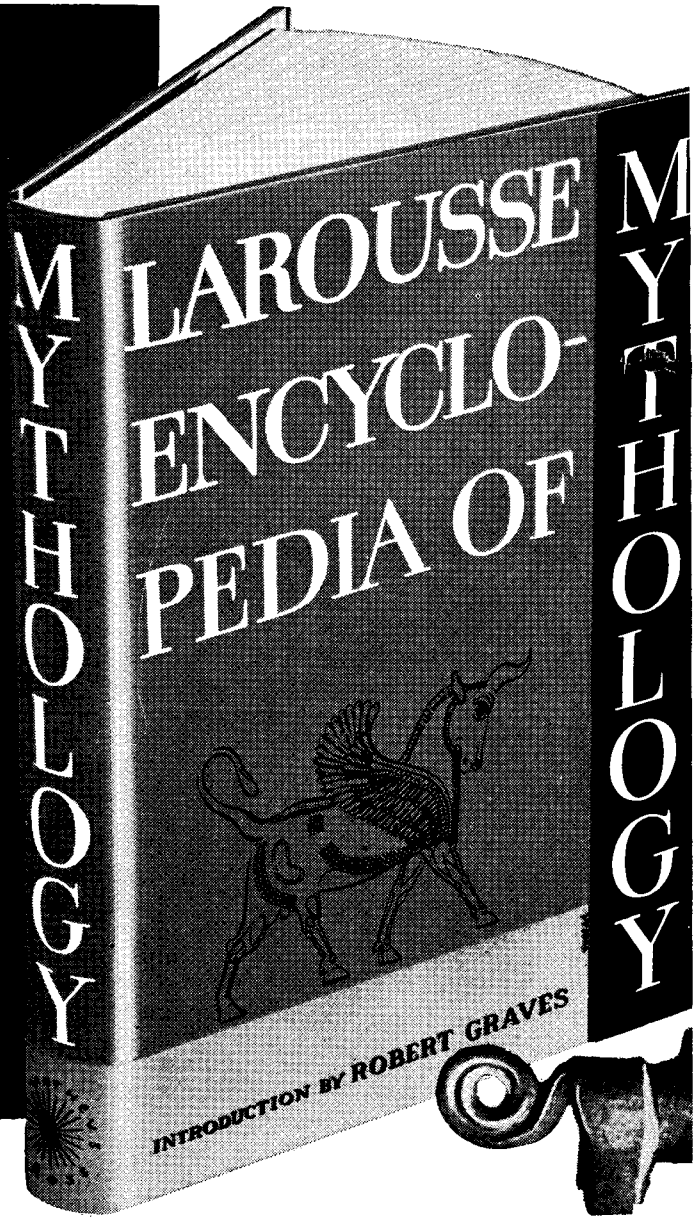

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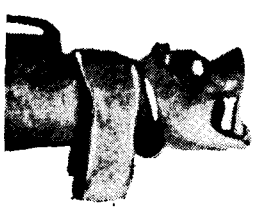

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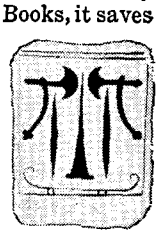

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Homesteaders in Boone's Backyard

"Seedtime on the Cumberland," by Harriette Simpson Arnow *(Macmillan. 449 pp. $7.50), chronicles the settling by the white man of southern Kentucky and the bulk of middle Tennessee. Paul Flowers is book editor of the Memphis newspaper The Commercial Appeal.*

By Paul Flowers

IN 1780 a pioneer preacher, exhorting a large congregation in the woods, stopped short, while his eyes were still turned devoutly to Heaven, pointed his finger to a branch, and exclaimed: "Brethren, behold up yonder a first-rate crotch for a pack saddle." The forked limb of a white oak of a certain shape and bigness made the best of pack saddles.

It is of a rugged, daring breed of backwoodsmen that Harriette Simpson Arnow writes in this monumental array of research. The locale is a buskin-shaped arc whose deep curve penetrates from east and west Kentucky-based points across middle Tennessee to the north Georgia and Alabama lines; the characters are the men and women who accepted this wilderness challenge and defied, at risk of life, the perils it had to offer, in exchange for free air, blue skies, running water, fertile land, home sites and, above all, adventure.

"Certain it is," the author writes, "they were not in search of the two goals most men want today—security and survival. They had as a group a great flair for living, and a love of life too great to want to live like a turnip in a tightly picketed garden—safe."

As Marjory Stoneman Douglas did so admirably in "The Everglades: River of Grass," Mrs. Arnow first sets the stage with a romance of the rocks—two rich and scholarly chapters explaining the geography and geology of this giant crease in the earth which was to become a major thoroughfare in the tramontane exploration and settlement. To one with less enthusiasm for the subject, documentation of this part of the book would have been a forbidding task.

The author then introduces her human cast: Daniel Boone, Andrew Jackson, Isaac Shelby, John Sevier, James Robertson, Kaspar Mansker, Anthony Bledsoe, George Rogers Clark, John Donelson, Jacques Thimote De Monbruen, the Cherokee Attakullakulla, and many others, plus hundreds of the "little people," whose names got into the records only casually, but who opened up a fair land from the Dimple of the Universe almost to Kentucky's Blue Grass, from the Appalachians to Kaskaskia.

They used rude tools, contrived from native materials at hand, or adapted to their own purposes implements employed by the Indians. Mrs. Arnow tells how they pushed the latter out before them (many of them losing their scalps in the process); how the white man's bee spread through the forests to give sweetening where there was no sugar bush; how domesticated meat of kine and swine eventually took the place of game killed in the forests; how with rude blades they fashioned dwellings and furniture after they tired of rude lean-tos and even hollow trees for shelter.

Cheap and abundant firewood, plus raw grain, encouraged not only the manufacture of hot breads but also of whisky; these people bothered not with temperance in use of either—any more than they espoused temperance in observance of their worship in the woods.

If for nothing else, this book would be valuable for its revival of a vanishing vocabulary: piggens and froes, shingling horses, mauls, gluts, and bedcord turners (all tools with which the pioneers worked); or long-hunters' pot pie, furmenty metheglin, rockahominy, and pumpkin butter (delicacies that appeased their rugged appetite).

In her epilogue, Mrs. Arnow observes:

> Much has been written of a thing called "the pioneer mind." I found no mind I could hold up and call "the pioneer mind," and no man I could call "the pioneer." The difference between the first settlers on the Cumberland and the rest of the country was one of degree and not of kind. . . . The old ones lived to learn they were the last of their generations to plant British culture in the woods. . . . As one delves deeper into the complexities of his social, intellectual and educational life one realizes more and more that the purely physical aspects of his world were in a sense the least of him. . . . We cannot see him as he saw himself; this is not a mere matter of time or change in physical environment. Our eyes, looking at him across the years, must study him through a maze of modern concepts in sociology and psychology, unknown to the pioneer, but thick about us as Cumberland fog. . . .

The front end paper of this book is a section of an 1802 map of the United States; the back endpaper is a relief map of the period, showing the region. There are six other admirable maps.

In "Seedtime on the Cumberland" Mrs. Arnow has performed the perfect marriage between rich romance and documented history.

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Nor'westers Sweep the Wilderness

—*From the book.*

"The Savage Country," by Walter O'Meara *(Houghton Mifflin. 308 pp. $5), brings to life the dramatis personae of a primitive era in Northwestern history. Wilbur R. Jacobs, of the University of California at Santa Barbara, is editor of the "Letters of Francis Parkman."*

By Wilbur R. Jacobs

WALTER O'MEARA delved into the published journals of Alexander Henry, the younger, when he was writing his novel "The Grand Portage." Henry's journals, carefully annotated by one of the best editors of Western Americana in the nineteenth century, the ornithologist Dr. Eliott Coues, are the husk of this exciting narrative of the explorations of Henry for the North West Company of Montreal. Mr. O'Meara has also gleaned other material from published company records, secondary accounts, and from original manuscripts in the Canadian Archives at Ottawa, which include letters, reports, and memoirs of the fur trapping fraternity, the Nor'westers.

Written with authority and historical imagination, "The Savage Country" offers a lifelike portrayal of a primitive frontier era, raw and uninhibited by the constraints of society. The painted Indian warrior, the beaver-trapping *voyageur*, the bourgeois of the company, and the boundless wilderness of North America are the focal points of Mr. O'Meara's narrative. The excellent illustrations, endpaper maps, and index add to the attractiveness and usefulness of the book.

This is not an analytic, comprehensive history embellished with footnotes detailing the history of the growth and development of a great fur trading company, for Mr. O'Meara is a professional historian of the "scientific school," who writes with a micrometer and calipers at his side to measure and label economic, political, and social aspects of his story. Yet much of this kind of history is woven into the design of a biographical study of one of the most enterprising fur traders this continent has known.

In the tradition of the eminent literary historians of America such as Prescott and Parkman, the author brings to life the persons and places of another age with a narrative full of fresh reality and imagery. Not the least of Mr. O'Meara's skills as a writer is his expert use of the quotation. The reader is left with vivid impressions of the freedom-loving fur trader and his Indian women, the raucous conduct of the hardy *voyageurs* in their moments of relaxation, and the rough, calloused world of the wilderness rum trade with its debased Indian hunter.

Mr. O'Meara's narrative also leaves the reader with a feeling of compassion for the hundreds of thousands of beaver, recklessly slaughtered for the fibers in their skins, which were rolled and beaten into a slick felt for hats demanded by the fashionable gentlemen of the age.

The author knows the wild country he writes about, for eloquent descriptions of its impressive grandeur abound on his pages as he tells the story of the Nor'westers opening the perilous canoe route spanning the vast area from Lake Superior to the Pacific. The North West Company outposts on the great hinterland river routes, such as the Saskatchewan, at last forced the sleeping giant of Canada, the Hudson's Bay Company, to establish a colony directly athwart the westward path of the Nor'westers on the Red River. The result was an outbreak of actual war between the two companies before they were finally merged as one organization in 1821.

Henry's role in this relentless westward march through Canada's magnificent forests and interior waterways beyond the northern Rockies is a romantic epic of history. For the reader who likes history narrated with literary skill, proportioned and told with a dramatic design (a formula which many professional historians could study with profit), Mr. O'Meara's book is of a genuine interest.

Daughter of the Confederacy

By Edward Kessler

SHE saved a brick of the Appomattox Courthouse
Where General Lee "made terms with Grant,"
And the other support of *Stoddard's Lectures*
Was a wedge of Stone Mountain, Georgia.
When she displayed her favorite relic
My Bronx friend solemnly remarked,
"That's a very nice brick," and outside, to me,
"What in hell can you say about a brick!"

As a child, behind a porchbox barricade,
I rode her wicker swing to sleep
Over a gold-leafed scrapbook of battles,
With clippings of far fresher campaigns
Against Republicans, who finally passed
Her ordinance: No Expectorating on City Streets.
Every year, she alone fought weeds
From Stonewall Jackson's Mother's grave
In Ansted.

Today the brick turned to brick,
And God knows how many green briars
Are forcing themselves upon
Stonewall Jackson's Mother's grave
In Ansted. People may *spit* on the street,
For cancer made terms with my Aunt Gertrude.
Her legs swelled up as big as the North.
At the end she didn't know Lee from Grant.

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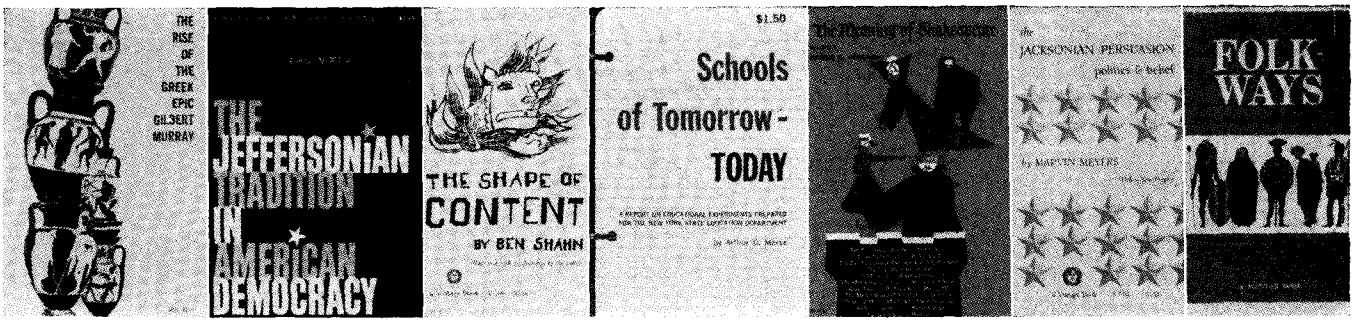

PICK OF THE PAPERBACKS

Education Sampler

IN RECENT YEARS we have realized more sharply than ever that national survival may depend upon our utilization of all the talent within the United States.

For all our pride in democracy we have failed to tap the talents that lie dormant in many underprivileged groups—the largest and most significant being our Negro citizens. Dawning on many educators is the realization that equality of opportunity is not enough. Depressed slum-dwellers of all races, migratory workers or new arrivals from Puerto Rico may require special programs to make them aware that the opportunities do exist.

There is mounting indignation about juvenile delinquency in New York City. Surely there is also adult delinquency in the public apathy which permits the slum conditions of New York's Harlem.

—*"Schools of Tomorrow—Today," by Arthur D. Morse (Doubleday, $1.50).*

THIS SUPREMACY of means over end and the consequent collapse of all sure purpose and real efficiency seem to be the main reproach to contemporary education. The means are not bad. On the contrary, they are generally much better than those of the old pedagogy. The misfortune is precisely that they are so good that we lose sight of the end. Hence the surprising weakness of education today, which proceeds from our attachment to the very perfection of our modern educational means and methods and our failure to bend them toward the end. The child is so well tested and observed, his needs so well detailed, his psychology so clearly cut out, the methods for making it easy for him everywhere so perfected, that the end of all these commendable improvements runs the risk of being forgotten or disregarded,

—*"Education at the Crossroads," by Jacques Maritain (Yale, 95¢).*

I BELIEVE that if the university's fostering of art is only kindly, is only altruistic, it may prove to be also meaningless. If, on the other hand, the creative arts, the branches of art scholarship, the various departments of art are to be recognized as an essential part of education, a part without which the individual will be deemed less than educated, then I suppose that art and the arts will feed that degree of independence essential to them! that they will accept it as their role to create freely—to comment, to outrage, perhaps, to be fully visionary and exploratory as is their nature.

—*"The Shape of Content," by Ben Shahn (Vintage, $1.10).*

LITERATURE

With the increased emphasis upon collateral reading in our colleges, both professors and students can take pleasure in an abundant harvest of new fall paperbacks. These studies, for the most part, supplement students' knowledge by providing, through the words of a distinguished authority, another point of view. Any Shakespeare class will profit by looking into Harold C. Goddard's **"The Meaning of Shakespeare"** (Phoenix, $1.95 each.) Dr. Goddard, who for nearly forty years headed Swarthmore's English Department, argued for the study of the complete cycle from comedy to tragedy. He would be delighted that his massive commentary on each of the plays is now presented in a compact two-volume set.

While Shakespeare referred to Christopher Marlowe as "the dead shepherd" and T. S. Eliot called him the most thoughtful of the Elizabethan dramatists, others of his time knew him as **"The Muse's Darling"** (Macmillan, $1.85), the title of Charles Norman's study of the life and works of the poet and playwright. Marlowe's career was a dappled one—he was arrested for atheism, involved in political intrigue, and murdered in a brawl—and Mr. Norman has spared the reader none of the drama.

Gilbert Murray, who died in 1957 at the age of ninety-one, was the most eminent classicist of his time. No student of the humanities should be without a copy of his **"The Rise of the Greek Epic"** (Galaxy, $1.75), whose perceptive and graceful interpretation of Hellenic literature merits reading by any thoughtful scholar.

Not only are the classic writers under consideration in the spate of recent paperback critical works, but the moderns as well. One of the most provocative is John Cruickshank's **"Albert Camus and the Literature of Revolt"** (Galaxy, $1.50), an analysis of the dominant themes in the author's writings. "The temptation of nihilism and the eventual rejection of nihilism," writes Cruickshank, "comprise the double aspect of his own examination of his age." Grover Smith's study **"T. S. Eliot's Poetry and Plays"** (Phoenix, $2.45) is more scholarly, filled with close textual examination. Yet for any reader fascinated by the puzzle of Eliot's poetic images, Mr. Smith's book helps untangle the maze.

HISTORY

In this time of heightened political activity it doesn't seem amiss to call reader's attention to two recent paperbacks: **"The Jacksonian Persuasion"** (Vintage, $1.25), by Marvin Meyers, and Charles M. Wiltse's **"The Jeffersonian Tradition in American Democracy"** (Hill & Wang, $1.75).

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Jackson and Jefferson are discussed as men of their own times, whose influence reverberates through our democratic system. Of Jefferson, Wiltse writes, "It is on the wisdom of his choice among the conflicting principles accepted by his generation that his claim to immortality rests," while Meyers states as one of Jackson's major contributions his success in the struggle "to reconcile again the simple yeoman values with the free pursuit of economic interest . . ."

In **"The Nation Takes Shape"** (Phoenix, $1.75), Marcus Cunliffe reviews the first half century of American democracy. This addition to the Chicago History of American Civilization series provides an excellent survey of those years between the first Washington Administration to Jackson's last term of office during which time the Colonials, through trial and error, were formed into Americans.

The third and most recent addition to the Premier Americana series, of which Henry Steele Commager is the general editor, is **"The Nation Divided"** (50¢). This anthology of letters, excerpts from journals, and contemporary accounts, has been selected from Paul Angle's "The American Reader." The eyewitness reports—from Davy Crockett's description of a spinning factory to Andrew Carnegie's report on the first Pennsylvania oil boom—give a vivid picture of America in the making. Another quite different, but no less graphic re-creation of history is Burke Davis's **"To Appomattox"** (Popular, 75¢), which describes, hour-by-hour, nine fateful days in April, 1865. Both vantage points, Confederate and Union, are presented in a panoramic view of the war's final agony; the total effect is you-are-there.

THE PAST

For the general reader who may be fascinated by the polyandrous habits of the Tibetans or the Zuñi's religious ceremonies, or for the serious scholar of anthropology and archeology, this September provides a choice selection of paperback editions. William Graham Sumner's classic **"Folkways"** (Mentor, 75¢) is now available and although the book is no longer considered radical in its interpretation of primitive societies as it was in its own day in 1907, it's still a valuable work. Sumner, by the way, was the first to use the term "folkways."

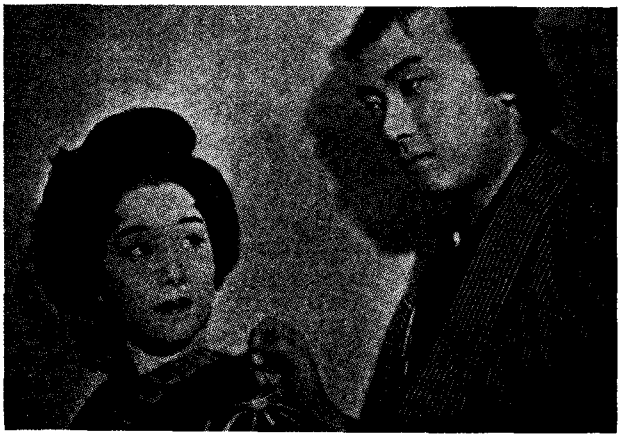
Another book concerned with understanding of primitive peoples is **"Anthropology of Folk Religion"** (Vintage, $1.65). Edited by Charles Leslie, this is an original anthology of essays based upon the authors' own field research to tribal regions. In his introduction, Mr. Leslie observes somewhat wryly that "anthropologists tend to find more irrationality in civilized than in primitive societies . . ." Victor W. von Hagen's **"The World of the Maya"** (Mentor, 50¢), another paperback original, discusses expansively the splendid pre-Hispanic civilization of the Mayans, which ranged from the building of massive pyramids at Chichen Itza to the intricate art of featherwork. While von Hagen's book will provide a gold mine of information for the general reader, L.S.B. Leakey's **"Adam's Ancestors"** (Torchbooks, $1.60) will prove somewhat steep going for the untried. The author has been in the vanguard of impressive archeological discoveries and his comments about the "Piltdown fraud" are of particular interest. Another archeologist who has spent as much time in the field as at the typewriter is W. F. Albright, who directed the American School for Oriental Studies in Jerusalem. His **"Archeology of Palestine"** (Pelican, 95¢) reconstructs from evidences dug from the Middle East the ancient culture of the Holy Land.

THEATRE AND FILMS

Two excellent paperback additions to any film fan's library are Marie Seton's wide-screen biography of the Russian director **"Sergei M. Eisenstein"** (Evergreen, $2.95) and **"Film Technique and Film Acting"** (translated by Ivor Montagu; Evergreen Original, $2.95), written by V. I. Pudovkin, who applied the Stanislavsky dramatic techniques to such films produced under his direction as "Mother" and "The End of St. Petersburg." The Eisenstein study is a masterly exposition of the life and career of the director whose "Potemkin," "Alexander Nevsky," and "Ivan the Terrible" remain among the for-all-times films.

After studying at the Imperial School of Ballet at St. Petersburg, Serge Grigoriev, the author of **"The Diaghilev Ballet"** (Penguin, $1.25), went to work for the Diaghilev company as *régisseur* and mime. In his recollection of the years between 1909-1929, Grigoriev tells of the trials with Nijinsky, the spectacular and historic Paris début, the pandemonium at the 1926 opening when the Surrealists revolted during a production of "Romeo and Juliet," bombarding the stage with papers bearing the names of André Breton and Louis Aragon. Grigoriev's is a fascinating tale and he tells it with evident delight at having been an insider when dance history was being made.

IT STARTED WITH "RASHOMON," according to many American movie-goers, yet the Japanese movie industry had gotten underway long before. In **"The Japanese Film"** (Evergreen, $2.95), Joseph L. Anderson and Donald Richie survey the development of stars, directors, and filming techniques from the turn-of-the-century peepshow to the fragile, evocative style which is today's hallmark of Japanese film artistry.



Traditions mark the 1935 film "The Village Tattooed Man."

Peasants, crops, and taxes dominate "Rice" in 1957.

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From Pictures to Words

By SHEILA E. SADLER, *member of the faculty of Bank Street College and instructor in the areas of reading and the language arts.*

"LES' LOOKA BOOKS!" squeals a two-year-old. A three-year-old pleads, "Read it again!" And the five-year-old solemnly turns the pages repeating a story from memory. When these things happen, parents, teachers, and publishers are all delighted. We have agreed that children and books should go together. The more the merrier.

Teachers, especially first-grade teachers, have specific educational reasons for hoping the children in their classes have had plenty of experience with books. Research has shown (without proving specific causation) that children who have known the pleasures of books before they come to school have an easier time learning to read and make more successful readers. Yet teachers do not always explain this to parents. Perhaps they are justifiably reluctant to run the risk of turning a relaxed time for family sharing into a tutoring session, particularly these days when the heat is on even the kindergarten teacher to guarantee a child's admission to college.

Though an understanding parent does not read aloud for academic reasons alone, there are some important "reading readiness" factors in enjoying books with pre-schoolers. First, books can clarify children's knowledge of the world and expand their vocabulary. Real experience is, of course, the foundation of conceptualization, and books should never hope to take the place of a trip to the country, a ferryboat ride, a walk in the park. Nevertheless juveniles offer a kind of formalized re-creation of experience which helps children refine new ideas, regroup facts, and project their minds and their emotions outside of themselves.

Reviewers for this issue are Irma Simonton Black, Joan Winsor Blos, and Ruth Sonneborn, of Bank Street College's Publications Department, and Claudia Lewis of the Teacher Education and Research Departments.

If the family can cultivate a genuine "I wonder; let's find out" attitude rather than the "Don't ask so many questions" approach, then books become a steppingstone to increasing intellectual curiosity and competence, essential ingredients of reading success. **"The Diggers,"** by Margaret Wise Brown (Harper, $1.95), presents ideas about digging (from a mole to a steam shovel) with a delightfully rhymed text and dramatic illustrations. On the other hand, **"My Slippers Are Red,"** by Charlotte Steiner (Knopf, $3.25), is an effort to be quite didactic about teaching the colors. Unfortunately, a nice idea is run into the ground with forced rhymes and unusual concepts. The result is a dressed-up workbook. In the inexpensive category, **"Summer Friends,"** by Jeanette Krinsky (Wonder Books, 25¢), is a clear and unpretentious story of a little girl saying good-bye to her vacation acquaintances: the grasshopper, the cow, the frog, the birds. Two other recent books distinguished for their truly childlike mixture of feeling and fact are **"First Night Away from Home,"** by Myra Berry Brown (Watts, $2.50), and **"The Real Hole,"** by Beverly Cleary (Morrow Junior Books, $2.75).

Books for young children also stimulate visual and auditory discrimination, two very important pre-reading skills. The illustrations in almost any book (not to mention magazines) offer opportunities to notice details and appreciate larger visual differences. As most parents will testify, boys—and many girls—from eighteen months on will pore over the pictures in **"The Big Book of Real Trucks,"** by George J. Zaffo and Elizabeth Cameron (Grosset & Dunlap, $1), to see the differences between a bus and trailer truck or whether the fire engine has a bell on it. (The text is so dull as to be almost worthless.) Both boys and girls love somewhat indiscriminately the 25¢ books available in supermarkets and drugstores. Many of these stories are beyond the experience of pre-schoolers but almost all of them have the visual asset of end papers covered with tiny pictures. "Who can see a little taxi? A teddy bear? A teddy bear's ear?" is a fine game for two- to four-year-olds.

Pictures in many books can be studied for clues to the story line, and this anticipation of sequence is another important beginning reading skill. Especially appealing to girls (as well as to mothers) is **"Mary Changes Her Clothes,"** by Ellie Simmons (McKay, $2.50). The illustrations are rich in amusing visual detail without being literal. Mary slips in and out of twelve different outfits in the course of a day to her long-suffering mother's consternation.

—From "The Real Hole."

MANY current juveniles use a rhymed text, but it is important to select those most suited to developing a sharp ear for sounds, if the experience is to contribute to reading skill. One delightful new book in this category is **"Emily Emerson's Moon,"** by Jean Merrill and Ronnie Solbert (Little, Brown, $2.75). The verse is never forced and it carries with a lilt the story of how an imaginative Daddy meets all his daughter's requests for planetary presents. Though the classic **"I Can Fly,"** by Ruth Krauss, is now out of print, the book is available in most libraries. Because of its simple interior rhymes ("I can squirm like a worm," "A cow can moo, I can too") the book is particularly effective for auditory discrimination. A two-year-old fan of "I

—From "Mary Changes Her Clothes."

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Can Fly" never eats celery any more; he asks for "crunch, crunch, out to lunch." Children can savor alliterative titles and thus begin to recognize the sounds (not the names) of initial consonants. Four- and five-year-olds are interested also in names that begin with the same sound as their own.

There are other more general attitudes growing out of pre-school experience with books that contribute to success in learning to read. Children need to understand that reading is not magic. Grown-ups have *learned* how to do it and soon they will learn too. People like to read because books are interesting, helpful, funny, exciting. Each printed word stands for a spoken word. "Reading is talk wrote down," as one child put it. Some parents have been warned so often by well-meaning school people not to push their children into reading that they are afraid to answer "What does this say?" Without becoming teachers, parents should welcome these and other questions (and answer them, of course). They are usually the first signs of healthy interest in what reading is all about.

Parents in reading aloud and looking at books are providing educational groundwork for their children. The importance of this kind of "homework" does not cease when the child enters first grade. Family reading aloud for as long as children are interested, using reference books, taking out a library card, discussing literary preferences—all these provide solid support for what's happening in school.

BRAVE BABY ELEPHANT. *By Sesyle Joslin. Illustrated by Leonard Weisgard. Harcourt, Brace. Unpaged.* $2.50. A suspenseful and delightful story for young children, which contains that rare ingredient—unforced humor. The pictures match the gravity-with-a-twinkle of the text. Ages 3-6.

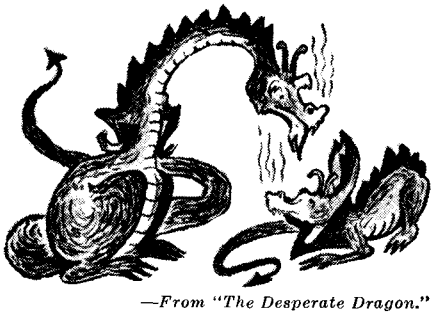
A GAGGLE OF GEESE. *By Eve Merriam. Illustrated by Paul Galdone. Knopf. Unpaged.* $2.95. From a gaggle of geese to an exaltation of larks, this book brings together unusual but authentic names for groups of various kinds of creatures. It will delight children who love to play with the sound of words. Ages 5-8.

KAP THE KAPPA. *By Betty Jean Lifton. Illustrated by Eiichi Mitsui. Morrow. Unpaged.* $2.75. The acutely grotesque appearance of the hero (up to and including "the top of his head . . . shaped like a shallow bowl . . . full of water") may be acceptable in the Japanese culture which created the tradition of kappas. However, in the USA it seems a greater handicap than can be overcome by deft telling or any desire to share the author's delight in a mischievous creature temporarily adopted by some ordinary human beings. Ages 5-8.

DISCOVERING DINOSAURS. *By Glenn C. Blough. Illustrated by Gustav Schrotter. Whittlesey House.* 48 *pp.* $2.50. In simple language the author tells how paleontologists pieced together the evidence that dinosaurs lived on our earth and learned how they lived. As a scientist Mr. Blough leaves unanswered the questions that still remain a mystery. A helpful chapter at the end reproduces labels attached to museum exhibits of dinosaurs and explains their often complicated meaning. Ages 6-10.

MY EASY-TO-READ TRUE BOOK OF SPACE. *By Illa Podendorf. Illustrated by Robert Borja. Grosset & Dunlap.* 48 *pp.* $1. A demonstration that an easy-to-read book can be enormously informative and interesting. The material is skilfully organized and provocative, from its definition of space to its sketch of man's progress as a space traveler. Simple but imaginative illustrations convey some of the excitement of the idea of space. Ages 7-9.

THE DESPERATE DRAGONS. *By Norris Lloyd. Illustrated by Joan Balfour Payne. Hastings House.* 64 *pp.* $2.75. A gay tale, with well-sustained inner logic, accounts for the disappearance of dragons from the modern world. It teaches no lesson, except, perhaps, that reading is fun. Ages 7-10.



—From "The Desperate Dragon."

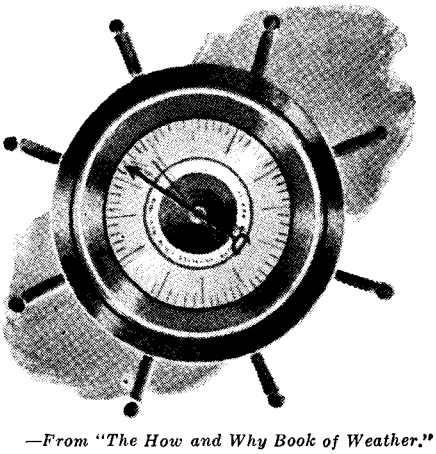
THE TROUBLE WITH JENNY'S EAR. *By Oliver Butterworth. Illustrated by Julian de Miskey. Atlantic-Little, Brown.* 275 *pp.* $3. In the first part of this book two boys hilariously outwit everyone, including their schoolteacher, with the help of tape recorders, loud speakers, and TV equipment. Something else creeps into the story, however, when young sister Jenny develops the ability to hear other people's thoughts and begins winning Quiz Program prizes under false pretenses. In the end Jenny, who "was only six and had principles," lets the Broadcasting Corporation know what she has done. Honesty triumphs. But what of the big brothers and the parents who sanctioned the slightly shady procedure all along? The author lets them off with a minimum of comment, apparently content to have the reader consider their ethics normal for people over six. He is paying a questionable price for his witty spoof. Ages 8-12.

ONDINE. *By M. M Osborne, Jr. Illustrated by Evaline Ness. Houghton Mifflin.* 76 *pp.* $3. A smoothly written animal fantasy about a nonconformist sandpiper, in which authentic animal behavior and human characteristics are skilfully blended. Young readers will probably not object to the somewhat over-explicit statement of the theme at the conclusion of the story. Ages 8-12.

MEN AT WORK IN HAWAII. *By Harry C. Rubicam, Jr. Illustrated with photographs. Putnam.* 126 *pp.* $3. A clear and interesting account of the workers and industries of our newest state, along with a brief look at the past and a summary of probable future developments. Good organization keeps the many facts from being overwhelming. Ages 8-12.

NORAH AND THE CABLE CAR. *By Rita Shields. Illustrated by Richard Bennett. Longmans, Green.* 150 *pp.* $2.75. The historical frame for this book is the 1873 debut of the San Francisco cable car. Since the crux of the story is the implications of this event for one family, the narrative is actively, not gratuitously, related to its setting. All in all this is an unusually effective juvenile novel. Ages 9-12.

THE HOW AND WHY BOOK OF DINOSAURS. *By Darlene Geis. Illustrated by Kenyon Shannon.* **THE HOW AND WHY BOOK OF ELECTRICITY.** *By Jerome J. Notkin and Sidney Gulkin. Illustrated by Robert Patterson and Charles Bernard.* **THE HOW AND WHY BOOK OF ROCKETS AND MISSILES.** *By Clayton Knight. Illustrated by the author.* **THE HOW AND WHY BOOK OF ROCKS AND MINERALS.** *By Nelson W. Hyler. Illustrated by Kenyon Shannon.* **THE HOW AND WHY BOOK OF STARS.** *By Norman Hoss. Illustrated by James Ponter.* **THE HOW AND WHY BOOK OF WEATHER.** *By George Bonsall. Illustrated by George Pay. Grosset & Dunlap.* All 48 *pp.* $1. Also available in Wonder Books limp edition, 50¢. The first six books of this new series, although similar in format, vary in quality of writing and handling of material. Illustrations, mostly black and white, are informational rather than decorative. The authors of five of the six show respect for young readers. They present facts in a straightforward manner and make no attempt at dramatiza-



—From "The How and Why Book of Weather."

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she sleeps on the earthen floor

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tion. On the other hand, the two authors of "Electricity" offer their scientific fare with a sugar-coating. The first thirty pages are a rambling account of a boy and his sister who bombard Dad with questions. This is a conversation that could never have taken place, nor would you have wanted to be there if it had. It dulls the exciting facts about electricity, which, fortunately, are more effectively transmitted by pages of experiments at the end. The 7-12 age range suggested is rather large; ages 9-12 might be more realistic. However, the books might be used by parents as sources to help them answer the questions of children too young to read the books by themselves. Ages 9-12.

BOTTICELLI. *By Elizabeth Ripley. Lippincott.* 68 *pp.* $3. Succinct paragraphs on the painter's life face each reproduction in this handsome book. But, despite relevance and focus, the text does not achieve an especially vivid or coherent image of the man. The book as a whole seems not so much an illustrated biography as an annotated collection of reproductions. Ages 10 up.

BOY OF EPHESUS. *By Marian Waite Magoon. Illustrated by Avery Johnson. Longmans, Green.* 149 *pp.* $2.95. It is probably because such a wealth of information about life in ancient Greece is packed into this book that Manos and his family never came alive. They move woodenly through scenes that include glimpses of the disciple Paul preaching and performing miracles. Ages 10-14.

THE KINGDOM OF THE SUN. *By Isaac Asimov. Illustrated with diagrams. Abelard-Schuman.* 160 *pp.* $3. This consistently excellent author has once again produced a science book which combines a genuine sense of wonder with clear and logical exposition of scientific phenomena. In this book Mr. Asimov discusses both the solar system, and the long, arduous search for explanations of the motions of the heavenly bodies. Ages 12 up.

—From the "How and Why Book of Stars."

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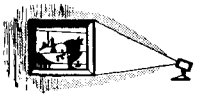

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Hollywood Book-Hunt

Continued from page 30

when a producer confers with the analyst who has aroused his enthusiasm with a brilliant synopsis. It is common knowledge that the upper echelon of administrators have in most cases never seen the analysts on their payroll. And it is revealing to observe that the hourly wage of senior story analysts is only slightly higher than that of painters, plumbers, and plasterers. The starting or apprentice wage for a member of the Story Analysts Guild is $96.60 per week, and after four and a half years at his craft he can attain a stipend of $145.50. Nor can he ever exceed that figure except by working at night or on holidays when the hourly rate increases.

It has sometimes been assumed that working as a reader serves as a valuable training-ground for creative writing. Unfortunately, this is not true. Those analysts who have diverted their talents into the more lucrative field of successful professional writing are not numerous. Lillian Hellman, Leonard Spigelgass, Rachel Field, Myron Brinig, Eileen Bassing, and a scattering of others are the only names that come to mind. This does not result from lack of initiative, nor from lack of ability in many instances, but from the constant regurgitation, slavish imitation, and faithful reproduction of other men's work, processes that hardly inspire individual writing.

Almost a quarter of a million synopses are in the files of one major studio. It has been estimated that the replacement value of these synopses (securing the material, re-reading, re-processing, re-cataloguing) is about $100 per synopsis. Consequently it would require an expenditure of approximately $25,000,000 to duplicate these records. Story departments are a costly item in a company's budget.

Once the book has been acquired, the story department's job is concluded, except for a selection of a screen writer. But that's another story (in fact, those who disparage motion pictures often say that it turns out to be just that).

There is not space here to defend or even to explain the changes that take place in converting a book into a film, but two observations may be made in passing. In the first place, all canards to the contrary, a film company does not deliberately set out to make a bad picture out of a good book. Secondly, one may note the authority ceded to the film studio by the author. The wording of the purchase contract for film rights permits the company to

When the Devil decides to dictate his memoirs the result is the somewhat startling

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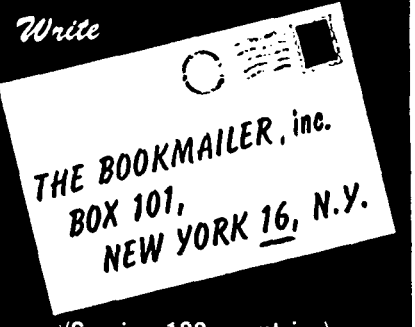

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"freely adapt, change, transpose, revise, rearrange, add to and subtract" from the original work. If this is *lèse-majesté*, it is also a concession which the author is thoroughly cognizant of when he concludes the deal. This is scarcely a defense for annihilating a literary work, but it does provide at least a legal explanation for the curious variations that occur in translating the written word to the aural-visual realm of the screen.

MANY stories of distinction elude the "coverage" system. A synopsis is not a vise that grips and holds fast all stories alike; it is a wide-meshed net through which a number of stories with first-rate film possibilities slip and are lost to the screen forever. But no adequate substitute has been advanced that could possibly accomplish the same quantitative results. Some years ago a major studio supplemented the synopsis process by hiring a professional storyteller. It was her task to read the full material and narrate it to a group of executives at a weekly meeting. This was shortly abandoned as being too unwieldy. The spectacle of eleven grown men listening gravely to stories every Tuesday morning no doubt hastened its demise.

Until the current precipitous methods of selecting stories are changed, film audiences will continue to be deprived of some stories of genuine worth. The simultaneity of all submissions, the necessity of reading at headlong (and sometimes headless) speed, the authority of the stars, the worship of publicity, and the decision-by-synopsis are all elements that tend to prevent the acquisition of first-rate film fare.

The abnormal pressure of time, enforcing ill-considered and hurried decisions, is the primary evil of the system. It is also not unreasonable to recall that in the heyday of motion pictures, stars had the status of ordinary employees and had little or no authority in choosing their own vehicles. It is also worth noting that an increasing number of distinguished as well as successful pictures are being derived from stories written directly for the screen, from books in the public domain, from classics, and from obscure novels that somehow escaped the relentless conveyer belt, or were rejected by it. Certainly a partial explanation for the success of such movies is that the stories were read and considered and developed without the hysteria accompanying the regular daily or hourly submissions.

There is no immediate or easy solution. The clock cannot be turned back without damaging the mechanism. If, however, there were to be a substantial accord among film leaders, outlawing the simultaneity of submissions, if they were to realize that best-sellerdom alone is no guarantee of a film triumph, the result would be more pictures of distinction. In this instance, it is a question of great haste making poor taste.

This is a period when quality is the only weapon that can compete successfully with television's spate of mediocrity. To recognize this requires farsightedness and an interest in tomorrow's potential rather than merely in today's profit. Until these qualities prevail, Hollywood will continue cheerfully tending its literary conveyor belt, bringing chaff to its story mills. As long as the producers capitulate to the numerous pressures of their own creation, this situation will persist. Only an alarming decrease in profits from films based on routine, uninspired, imitative source material will effect a change in viewpoint. And this is happening. Audiences are showing less and less acceptance of commonplace films, once happily known as bread-and-butter pictures. The day is coming when Hollywood will no longer be able to rest content with reading in quantity while letting quality take care of itself as best it can.

LITERARY I.Q. ANSWERS

1. Samuel Beckett: "The Unnamable." 2. Crosbie Garstin: "West Wind." 3. Joyce Cary: "Not Honour More." 4. Manes Sperber: "Journey Without End." 5. Dexter Allen: "Valley of the Eagles."

FRASER YOUNG'S LITERARY CRYPT NO. 899

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 899 will be found in the next issue.

NO BE OLOCK

PQNOC BADN R

HOAQMOGRA.

–COXODDR SOEQ

Answer to Literary Crypt No. 898

Married life ain't so bad after you get so you can eat things your wife likes.

–KIN HUBBARD.

Thomas De Quincey

Continued from page 32

for the preservation of that life, but for all the unpunctualities and all his failures to complete work often promised. The wonder is that he did so much, and did some of it so superbly.

HE was always excellent in autobiography, and his memory of childhood was extraordinarily vivid and engaging. His anecdotes of men he had known, when they were not rendered mean by unconscious jealousy, were in a high degree illustrative of temperament. When inspired by malicious delight in affray and the triumphs of a great scholar over lesser men, as in the very brilliant essay on Richard Bentley, he maintained his form throughout. When destroying the semi-charlatan Dr. Parr, he is as jocose as Swift in one part and as ferocious as Macaulay in another. His reconstruction and narrative of the Williams murders in Ratcliffe Highway in 1811, coupled with the macabre essay on "Murder Considered as One of the Fine Arts," shows to perfection his zest for violence. He argues with great penetration. He strikes out original interpretations of historical events. He enriches many of his themes with references drawn from the ancient, medieval, and modern worlds, with brief philological diversions, and with curious thoughts—such as his insistence upon the inability of Cowper and Kant to perspire. His curiosity was insatiable.

When he wrote about his literary or intellectual enthusiasms, he was less interesting. The essays on Milton and Shakespeare are minor efforts. In tackling the problems of style and rhetoric he was learned without being profound. He studded his pages with passages from Latin and Greek authors, and claimed to write "impassioned prose." And in his wonderfully sustained and mellifluous sentences, which continue at times for half a page, we find him justifying his objections to Demosthenes, Hazlitt, and Lamb as users of short and discontinuous sentences. He wrote at length, never losing his way, almost always enchanting the ear with lucidity and measure. "The elaborate," he said, was the good, because, without it, "much truth and beauty must perish in germ." In his own case, truth and beauty did not perish in germ; they were freely cultivated and nourished with many spices. But they did tend, at last, to live too long, and to weary the reader. That is De Quincey's defect; because of it, his collected editions rest upon the shelf. They should not do so.

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Phoenix Nest

Continued from page 16

was his habit of spitting on the floor at irregular but frequent intervals. Who else but a person with a deep and emotional nature would spit on the floor in a Russian house? "Imagine," one mother would tell another. "Baranov, our *repetitor*, had tea with us yesterday afternoon, and he made a frightful mess of the living room floor." Whereupon the ecstatic mother would add the Russian equivalent of "Isn't he cute?"

Life and death were his favorite topics of conversation. He expostulated at great length on the futility of life and the inevitability of death. He uttered everything with an air of great profundity, as irrefutable gems of wisdom. The world, he maintained, was stupidly created, stupidly run, and would come to a stupid end. Only weaklings clung to life; those who were strong and courageous committed suicide. While making these utterances he spat profoundly in all directions and mothers listened to him, enraptured.

"He will do it!" the mothers told each other. "He certainly will! He will take his own life! What a profound man! And so poor! He will do it!"

The fathers of little retarded Russians whom Baranov tutored admired him less than their wives did, but nevertheless respected him. He was, after all, a fine representative of the Russian intelligentsia: a student at the University of St. Petersburg, a sophomore at the age of thirty-five with a suicidal outlook on life.

He treated all his pupils with contempt and disdain but he had a particular dislike for me. I could hardly blame him for that. I was a nasty little creature and what my tutor called "an idealistic prevaricator"—that is, I lied for no obvious purpose, merely for the sake of telling lies. I still am an idealistic prevaricator but, being an author, I get away with it; sometimes I even get paid for it. But I was not an author then. Besides, my approach to algebra could drive to suicide even one who did not share Baranov's views on the futility of life and the inevitability of death.

But he did help me to pull through. The process was painful, and the marks were mediocre; I was obviously not destined to design Sputniks and ballistic rockets. And I ought to be grateful to Baranov for being what I am instead of a dentist or a pharmacist.

Baranov remained a sophomore until the second year of the First World War, when the government presented all the eternal students with an ultimatum: join the armed forces or begin to study. Baranov joined the armed forces. Most of them did. They hadn't studied for so long, they did not know how to begin.

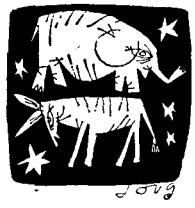
Thus Russian eternal students became extinct. —M. K. Argus.

Perspective/60

Continued from page 12

ade to a metropolitan area of 1,000,000, to sit still and be held artificially subordinate to hill counties of seventy-five or a hundred thousand, as the Democratic Party here insists it should. If Atlanta seeks full expression and can find it only in the Republican columns—then the inclination of this city is to seek it there.

It was hoped by some Democrats that only Eisenhower's personal glamour led to the urban revolt that carried six Southern states in 1956. Now, Nixon on his Southern tours has demonstrated that this is not so. In perspective, Eisenhower has been a bridge over which hundreds of thousands of Southern Democrats have traveled into the Republican camp; they speak of it now without apology, with an air of fashionable defiance. If Nixon can hold them for the next two months he will have created the base for a real two-party system in the South, and for a realignment of American politics.



At the end of Nixon's day of triumph, I spoke to the mayor of Atlanta, William B. Hartsfield, one of the most distinguished and progressive officials of the nation, and a Democrat. I asked him whether Kennedy would get the same kind of demonstration if he came to Atlanta. The mayor avowed that Atlanta was a very hospitable city and Kennedy would get a warm welcome. "But," he added, "I won't be around when he comes." I asked why. "Well," he said, "Kennedy will be taken over by the State House crowd. I won't be allowed even to get near him. I'll be kept way off there on the fringes with the crowd."

And this, in a sense, is not only Atlanta's problem and Mr. Hartsfield's problem—but Mr. Kennedy's problem, too.

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(Continued from page 61)

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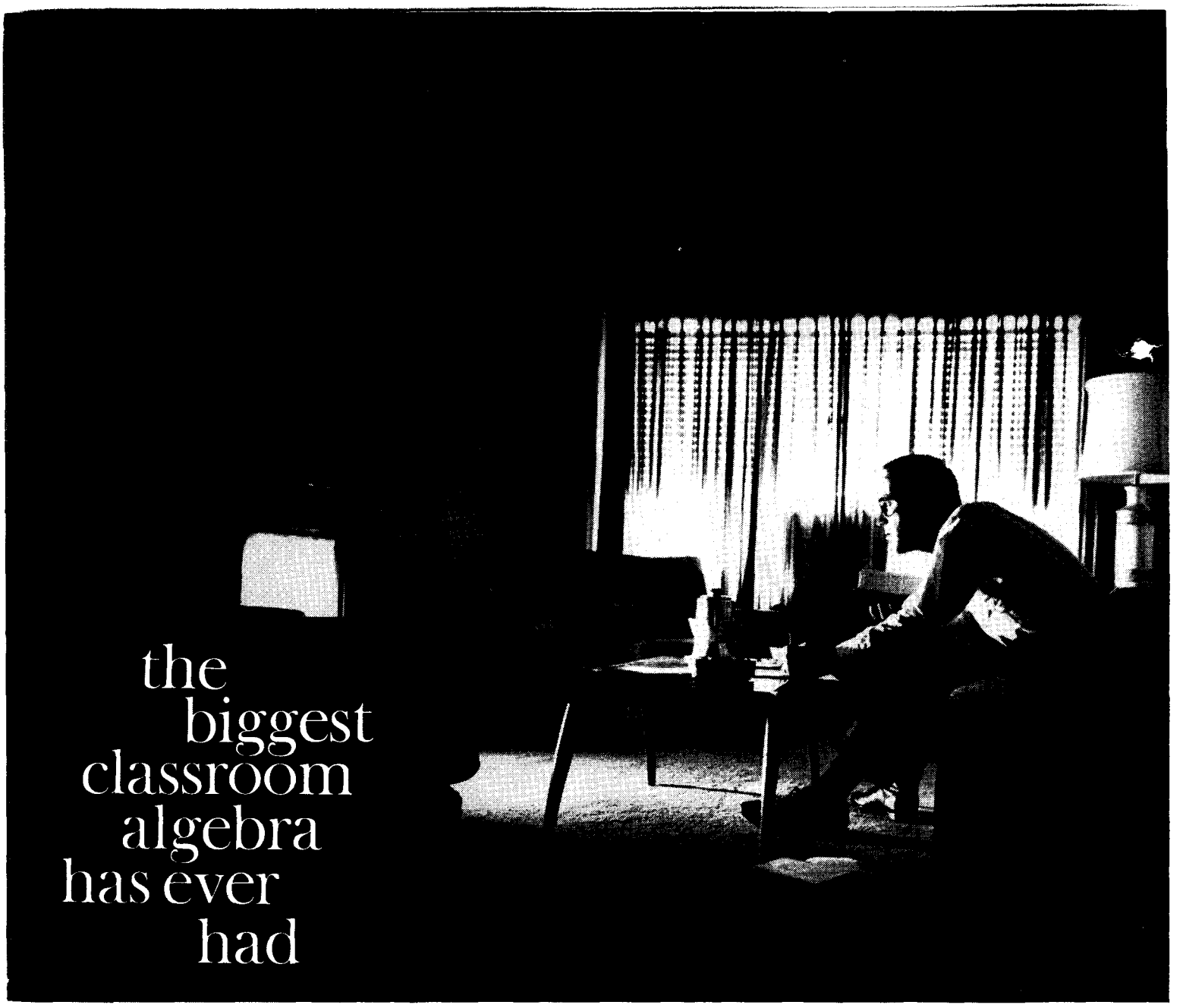

It's 6:30 in the morning. The program: Continental Classroom on the NBC Television Network. The course: Contemporary Mathematics. And the teachers: Dr. John L. Kelley of the University of California at Berkeley, and Dr. Julius Hlavaty of the DeWitt Clinton High School in New York City.

Throughout the nation over two hundred colleges and universities are offering academic credit for this course. Students seeking credit watch three times a week. Teachers who want credit watch five.

The attendance: an estimated one million college students, mathematics teachers and math amateurs.

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Now, in 1960-61, Continental Classroom directs itself to the teaching of mathematics, the common basis for scientific and technological progress. Its new course, Contemporary Mathematics, is divided into two semesters. *Modern Algebra* is now being taught and will be followed, next semester, by *Probability and Statistics*.

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An Unique Collaboration

Contemporary Mathematics is carried coast-to-coast by NBC, Monday through Friday, in color at 6:30 A.M. From 6:00 to 6:30 A.M. last year's popular Modern Chemistry is again being offered. Continental Classroom, which has won every major award in its field, is made possible through an unique collaboration of education, industry and broadcasting. It is produced by the National Broadcasting Company in cooperation with the Conference Board of the Mathematical Sciences and Learning Resources Institute, and financed by grants from The Ford Foundation and the following seven industries: Bell Telephone System, E. I. du Pont de Nemours & Co., General Foods Fund, IBM Corporation, Radio Corporation of America, Union Carbide Corporation, United States Steel.

NBC TELEVISION NETWORK

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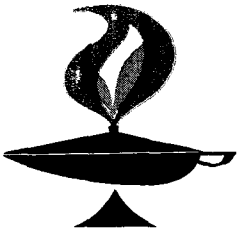
EDUCATION IN AMERICA

A New SR Monthly Supplement



Education Editor: PAUL WOODRING

Associate Education Editor: JOHN SCANLON

SR/EDUCATION

SEPTEMBER 17, 1960

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This monthly supplement is sponsored by the Fund for the Advancement of Education, which has prepared its contents in cooperation with the staff of Saturday Review. The editors of SR retain responsibility for the material appearing in this supplement.

Correspondence regarding manuscripts or editorial content should be addressed to: Editor, Education Supplement, Saturday Review, 530 Fifth Avenue, New York 36, N.Y.

WHEN H. G. Wells predicted a race between education and catastrophe his widely quoted remark seemed little more than a vivid figure of speech. The time was 1920. The "war to end wars" had been won and the possibility of catastrophe appeared remote. Even those who saw the race had little doubt that education would easily win. Illiteracy had all but disappeared in the United States and was rapidly being reduced in many parts of the world. Schools were expanding at an impressive rate and secondary education was becoming available to nearly all young Americans for the first time in history. Questions about educational quality rarely were raised—it was assumed that more years of schooling meant better education.

Today our attention is focused on the race that Wells foresaw, and it is no longer clear that education holds the lead. Catastrophe in two forms—nuclear weapons carried by guided missiles, and governments that blot out the freedom of men—appears to have pulled ahead. It remains to be seen whether the twentieth century will go down in history as the century of atomic destruction and the end of human liberties or as the century of universal education in which enlightened men learned to conquer the forces that threatened to destroy them.

It now seems clear that merely providing more education, and requiring it of all, is not enough. Many Germans who supported Hitler were graduates of universities and secondary schools that had been thought to be among the best in the world. Citizens of the USSR with far more schooling than their ancestors continue to support a government that restricts their liberties and threatens the peace of the world and the freedom of nations. A generation of young Americans boasting a record number of degrees and diplomas is frequently described as soft, bewildered, and lacking in purpose. The dilemma that confronts us was pointed out a decade ago by Professor Robert Ulich of Harvard: "Prolongation of school age is in itself not a blessing, but may even be a curse to civilization unless there goes together with the prolongation a revolutionary rethinking of the total program and a restructuring of the total educational system from the secondary school upwards."

We believe that education still has a fair chance of winning the race, *if* sufficient attention is given to the rethinking and restructuring proposed by Dr. Ulich and if the new course is established without delay. The problem is world-wide, for only liberally educated men—men freed of limitations of ignorance, prejudice, and provincialism—can hope to govern themselves wisely, maintain their free institutions, and live together in peace and harmony. But our first problem is that of providing a sound and effective education for our own nation. If education is to win out over catastrophe we must find ways of diverting a larger portion of our national resources into it—even if that should mean some reduction in the amount available for tail fins, entertainment, and martinis. We must find ways of persuading more of our able young men and women to become teachers and more of our most brilliant adults to devote their

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lives to the solving of educational problems. Most important of all, we must redefine our goals, establish clear priorities, and promote a new sense of purpose in the schools and in the nation.

If the necessary changes in our schools are to be made in time, it is essential that the major problems confronting us be clearly understood by the American people as a necessary prelude to corrective action. It will be our purpose, each month in these pages, to try to bring these problems into focus by providing a forum for the most literate, the best informed, and the most penetrating thinkers and writers on educational problems. Intelligent controversy will be welcomed and a diversity of views on unresolved issues will be presented; our pages will be open to those who have something important to say about education and can say it with clarity and force. Good schools and good teachers will be vigorously defended; questionable practices and viewpoints will be analyzed by qualified critics.

Attention will be given to all levels of education from kindergarten through college, and particular attention will be given to the problems of achieving better articulation of the various units of our educational structure. We shall try to avoid those biases resulting from regional viewpoints or preoccupation with a single level of education, a single kind of school, or a single academic subject. The American educational establishment is so complex, diverse, and enormous that it is difficult for anyone to see it clearly and in perspective, but we shall strive to present in these pages the wisest and most thoughtful discussions of American education that we can discover. The supplement will also provide continuing, critical examination of educational policies, trends, and developments, and professional evaluation and interpretation of important and influential books on education. Readers will be alerted to promising proposals for meeting the problems that confront us, including technological advances that offer promise of bringing better education to more children, but the emphasis will always be upon the goals of education and the improvement of educational quality.

In our attention to educational institutions we shall try not to forget that it is the individual human being who is being educated; his welfare, including his freedom to make the most of himself as an individual, must remain our primary concern. —P.W.

(See page 71 for a chart on the size of the American educational establishment.)

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OPEN MINDS AND FLEXIBLE SCHOOLS

By ARTHUR D. MORSE, *a staff producer for "CBS Reports" and winner of many distinguished awards for reporting and for directing television documentaries. The observations reported in his book "Schools of Tomorrow — Today," published this month by Doubleday, provide the background for this article.*

"FIND OUT and report on the most promising new approaches to education being tried in American public schools."

That, in brief, was the assignment I received recently from James E. Allen Jr., New York State Commissioner of Education.

In outlining my assignment, Dr. Allen explained that he wanted the public schools of New York State to have the benefit of the experience of other school systems throughout the country which had blazed new educational trails. Never before, he pointed out, have so many new approaches to educational problems been tried as in the past few years.

It was with these instructions that I set out on an exciting exploration of the frontiers of education in the nation's public schools.

What facts emerged from this study? One conclusion was that American education is showing signs of being lifted out of its rut. Resistance to change, an odd characteristic for a profession that honors the inquiring mind, is melting slowly under the heat generated by new ideas.

Another conclusion is that the process of change needs to be speeded up. The crisis is *now*, and there is dramatic need for action.

To an observer wandering through the nation's schools the conclusion is inescapable that the process will be speeded only when more parents, teachers, administrators, and school boards recognize the existence of the rut.

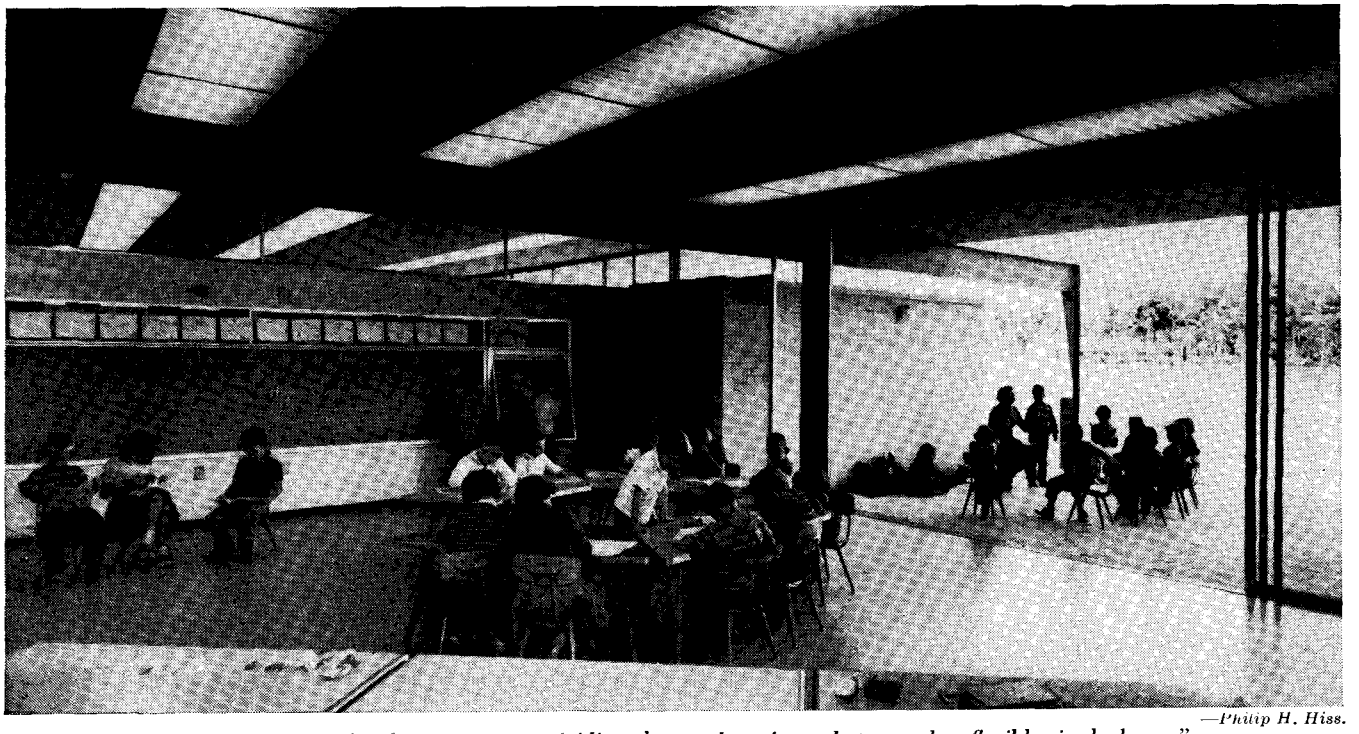
It is exemplified by the dulling uniformity of the typical elementary school. This consists of a cluster of identical classrooms, each presided over by a single teacher. Youngsters are grouped according to the magic number of the moment, say thirty to a teacher (in some places the magic ratio may be thirty-two to one, in others twenty-eight to one, provided the teachers and space are available). Pupils receive virtually all of their instruction from this single teacher—language arts, arithmetic, science, social studies, music, and art (with occasional visits from itinerant specialists).

The classroom teacher is omnipotent in a system which assumes that she is equally capable in each subject area, an assumption made by no other profession. This would be similar to making the assumption in medicine that any physician is qualified to practice any or all of the specialties in his profession. The analogy is far-fetched only as we minimize the importance of the subject matter.

Decades of dreadful science teaching on the elementary level have stemmed from the assumption that any adult can teach science fundamentals to a child. It has taken a sky full of satellites to stimulate a reexamination of this tradition of ineptitude.

Since the elementary school teacher is all things to all boys and girls she must work all day or not at all. Part-time experts in various subjects are ruled out. Few school systems utilize the services of gifted and qualified women whose family responsibilities prohibit full-time teaching schedules.

The self-contained classroom with an unchanging group of thirty-odd youngsters is governed by the assumption that its pupils are more or less alike. The problem of individual differences



—*Philip H. Hiss.*

"Liberated from the thirty-to-a-room rigidity, the teachers in each team plan flexible-sized classes."

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is solved by so-called ability grouping. Room 12 may have the fast fifth-graders, Room 11 the average youngsters, and Room 10 the slowest group.

This conventional ability-grouping assumes that children of a high intelligence level will be exceptional in all subjects. This assumption is not warranted; in fact it often has socially undesirable effects. Ambitious parents, not quite able to afford wall-to-wall carpeting in their suburban garages, attempt to achieve status by pressuring the kiddies into the fast group. A child quickly becomes aware of his "niche," often an unreal measure of his potential.

The most common defect of ability grouping is its failure to accomplish its central purpose—to enable youngsters to work up to full capacity. When a "fast group" has completed its required program for the year, the typical teacher assigns more of the same sort of work to fill out the term. Thus fifth-graders read more and more fifth-grade materials instead of pushing ahead to more advanced work.

This system avoids the administrative complication of starting next year's program prematurely, with subsequent embarrassment for the principal, librarian, and future teacher. It also avoids the obligation of challenging the child. There is a phrase of purest educational jargon for this procedure—it is called horizontal enrichment.

The organization of youngsters into classroom groups of thirty-plus hardens the conventional school's rigidity. There appears to be no evidence that a fixed pupil-teacher ratio is ideal in all learning situations. The number of pupils who can benefit best from a lecture is quite different from the number who can participate effectively in a give-and-take session. Advanced lessons for gifted youngsters and remedial programs for slower learners illustrate the fallacy of rigid organization. The caliber of the students, the quality of the teachers, and the nature of the subject matter would seem to be ideal criteria for class size. They rarely are.

WHAT is needed is flexibility, and flexibility is impossible when all subjects are taught by one teacher to classes of uniform size all day.

The traditional elementary school classroom has other rigid characteristics. The teacher tends to become isolated behind the closed doors of her exclusive domain. Her attributes and defects are largely unobserved and she becomes less and less inclined to adopt an open-door policy. Rarely, if ever, does she watch an outstanding teacher in action, though professionals in other fields draw inspiration from the work of their most gifted colleagues.

It is but a short step from the closed door to the closed mind. The tendency toward isolation is one of the most undesirable characteristics of the teaching profession and is completely at odds with the self-interest of the competent teacher. Personal fulfillment, greater prestige, higher salary, and community recognition flow from public and professional awareness of her gifts. How can she grow professionally behind those closed doors?

A teacher's ritualistic performance at "Open School Night" and her dutiful attendance at PTA meetings cannot communicate her worth. Nor does she have adequate opportunity to contribute creatively to the program of the typical elementary school. The mechanics of school operation dominate faculty meetings. Discussions about monitoring the cafeteria, problems of the playground, and the complexities of record-keeping are stressed, while the substance of education is left to higher authority. It happens usually that higher authority is also preoccupied with nuts and bolts and the complexities of record-keeping.

THE teacher in this conventional environment is put upon to a degree undreamed of in other professions. Her work-load has increased staggeringly and with it her paper work. It has been estimated that a teacher spends up to one-fourth of her working day handling routine clerical chores. The world she lives in has automated but the teacher fills out the same forms and slips, collects the money for the various benevolent causes and school services, takes attendance, acts as charwoman, and performs tasks normally assumed by less educated clerks and stenographers —all this while we are told about an acute shortage of qualified teachers.

The teacher has little time to advance her own knowledge, to prepare materials, to consult with outside experts, to visit local resources for the improvement of her presentations. She may have one free period a day, but otherwise she is faced, hour after hour, with that standard group of thirty-plus. The world is dominated by change but the teacher is dominated by a relentless schedule that prohibits the reflection and study necessary to introduce change where it is most needed—in the curriculum.

To compound her travail, the gifted teacher tends to be unrewarded for her competence. The uniform salary scale has become an educational mystique without relevance to other professions or to the teaching demands of the 1960s. Good, bad, or indifferent, all teachers are paid alike except for adjustments based upon seniority and graduate degrees. This is one intellectual battlefield whose heights are dominated by mediocrity and longevity.

The gifted teacher with enough human traits to desire higher salary and/or recognition must become an administrator or spend the summer as a soda jerk or as a member of the Teamsters Union.

The rigid patterns of the elementary school are changed only slightly by our high schools. Here again, uniformity in numbers is the rule, and administrative convenience is the hallmark of scheduling. The same subjects, taught at the same time during the same days of the week to the same students, characterize secondary education. There is movement from room to room and teaching specialization, but that's about as far as the reed bends. The typical high school teacher has one free period each day, little or no time to prepare lectures, a heavy burden of paperwork, and a constant conflict between his conscience and his instinct for survival.

The English teacher, for example, who wants to assign creative writing at least once a week faces the prospect of nightly toil after exhausting days. Who can blame this underpaid guardian of the flame of culture for limiting creative writing to a handful of superior students?

At this point, before venturing into the area of new ideas, let's consider the debt we owe teachers and administrators who have acquiesced in the old uniformity. It is one thing to suggest the new horizons which have opened and another to contemplate the problems of the educators who have dealt with the reality of life in America.

SCHOOLS do not function in a world apart from the societies in which they exist. To expect a standard of academic excellence, to demand an island of unselfish endeavor in a sea of materialism, is to ask the impossible. The achievement of our free, public schools is unprecedented. While other nations have educated a social elite, we have educated everyone. In the process of educating everyone we have short-changed our most capable youngsters. We have also underestimated the potential of our average students.

Today, at a time of unprecedented prosperity, as we lavish our national treasure in the pursuit of pleasure, we ask our schools to instill a durable ethic and a respect for learning which may be dissipated the moment the child returns home.

We ask our teachers to sacrifice every material convenience, every current symbol of success, as they attempt to inculcate in our overprivileged children

(*Continued on page* 90)

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IS IVY NECESSARY?

While most Europeans have traditionally looked for university life at the heart of a great city, Americans are inclined to think of a university as a place of tree-shaded walks and ivy-covered buildings in a pastoral scene. As our nation becomes overwhelmingly urban, however, the university, both as an image and an actuality, is returning to the city. In the following article, a distinguished historian discusses the future of the American university.

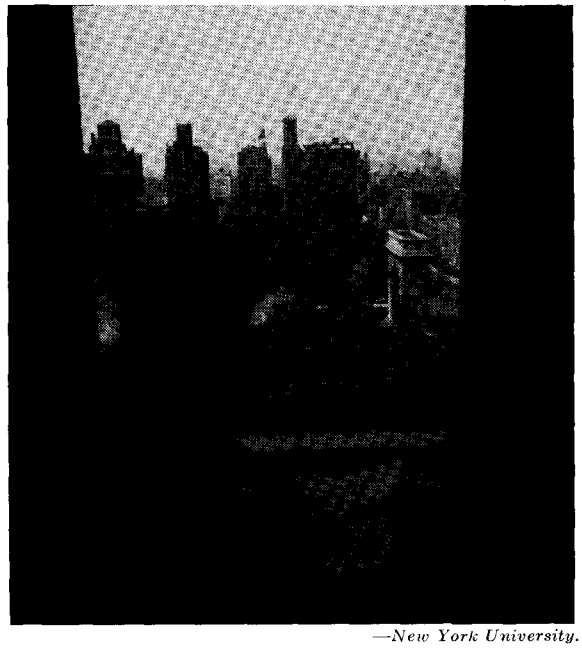
By HENRY STEELE COMMAGER,
Professor of American History and American Studies, Amherst College

HISTORICALLY and traditionally the university is urban. Bologna and Padua, Paris and Toulouse, Prague and Cracow, Heidelberg and Leipzig, Copenhagen and Leyden—these set the pattern. By the eighteenth century almost every major city on the Continent, and every capital except Stockholm and London, boasted a university. The urban tradition persisted into the nineteenth century with the foundation of London and Manchester, Berlin and Bonn, Christiania and Toronto.

Oxford and Cambridge were the most notable exceptions to this association of the university with a major city, and they remained the only English universities until well into the nineteenth century. American colleges were modeled on these; the first was planted not in Boston or Salem, but in the village of Newtown, hopefully renamed Cambridge. Some of the later colonial foundations were located in towns—the College of Pennsylvania, for example, and King's College in New York—but for the most part circumstances reinforced the inclination to fix the American college in a rural frame. The circumstances were, and remained, decisive; after all, the nation was rural, and as colleges followed the westward-moving frontier, they blossomed in villages and in the countryside.

But the rural setting of our universities resulted from preference as well. Land was cheap in country villages, and space ample. Students were young, and it was thought easier to protect boys—and, by the nineteenth century, girls—from moral temptations and frivolous distractions in the countryside than in the city. Furthermore, there were, or came to be, political considerations as well: farmers and villagers were jealous of cities, and demanded that universities—like asylums and penitentiaries—be located for the benefit of local interests. Thus, in the nineteenth century, state universities were commonly established in small towns: at Ann Arbor, not Detroit; Urbana, not Chicago; Columbia, not St. Louis; Boulder, not Denver; Amherst, not Boston.

This combination of circumstances—the English rather than the Continental background, the colonial and frontier experience, the American passion for prolonging youth, the early advent of co-education, the habit of exploiting education for local profit—all went to create a pervasive pastoral stereotype for the American college and university. And to this day the pastoral image persists; the less sophisticated among us still think of college in terms of spreading lawns and giant elms, of ivy-clad halls, of cozy rooms festooned with pennants, of happy, carefree students. The French, the German, the Italian student is not supposed to be carefree; when he is, it is at a café on some boulevard, or in a duel or a riot; but the American undergraduate is perpetually young and carefree, perpetually lounging on a well-cropped lawn, strolling beneath oaks and elms, straddling a traditional fence, cheering on brightly clad warriors to crash right through the line. So powerful is this stereotype, so powerful the pastoral urge, that most of our urban universities yearn to be rural and try to provide themselves with the trappings of a country college. A few—such as Goucher, or Colby, or Johns Hopkins—have moved physically to what they hoped would be the countryside; others try to create islands of peace within the grim urban surroundings.



—*New York University.*

". . . today it is the urban university that most faithfully represents higher education in America."

YET Harvard, Columbia and Pennsylvania flourished in or near large cities, and new universities sprang up in cities all through the nineteenth century: Pittsburgh, the City College, Boston, Buffalo, Rochester, and others. The twentieth century has seen an enormous expansion of older urban universities, and an enormous increase in the foundation of new ones; today it is the urban university that most faithfully represents higher education in America. Of the fifty-two universities confessing to more than 10,000 students, thirty-two are in large cities, fifteen in smaller cities, and only five in the countryside. The population of the great city universities is twice that of the others. The typical American college and university student is—in his physical surroundings—not unlike the typical English or Italian university student.

There is every reason to believe that this urban pattern, already typical, will become dominant in the next generation. Not only are urban universities growing most rapidly, but cities are growing out to embrace—or en-

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gulf—suburban and rural institutions.

It is time we gave up our pastoral image here—as elsewhere—and accepted the fact of urbanization and made the best of it. We can neither return to the pastoral world of the nineteenth century, nor can we spread a pastoral patina over our city institutions. Perhaps we can even be persuaded to give up Oxford Gothic: In the 1890s no one seemed to ask why the University of Chicago's "*battlemented* towers should rise, beneath the hopeful western skies." Perhaps we are today more conscious that Berlin and London universities manage to command prestige even without battlemented towers.

How can the urban university best play the educational role which history and circumstances have assigned to it?

A university is a community of scholars, old and young, and its function is to provide scholars with the environment and the facilities conducive to the discovery and transmission of ideas and to their application to the larger community, present and future. But this requires that the university be a physical as well as an intellectual organization; that it provide the physical facilities for the meeting of minds, for research and study, for social intercourse. Education is in part the imaginative relationship between old and young, and the university must provide for that—in classrooms, in more spacious studies (let us abandon the business term "office"), in libraries and laboratories, and—what is so commonly overlooked—in facilities for ceremonial occasions as well. Students educate each other—that may be the most important part of college education—and the university must make that possible: by residence halls, club rooms, theatres, music rooms. browsing rooms, pleasant dining facilities, and playing fields.

Clearly our city universities cannot hope to house all their students, or even a large portion of them, but they should house a nucleus of full-time students who would constitute the core of the community and provide continuity. Clearly, too, the urban university has to make a special effort to keep the rest of the student body on the campus —a term we may fairly use, as it was originally applied to cities. It can do this by building student unions, and making them more than convenient places to install juke boxes; by providing for sports and recreation, music, drama, lectures, conferences, exhibits—all the things designed to catch the imagination of the young.

More than students are involved. The urban university must make a determined effort to keep faculty members on or near the campus in order to enable them to play their role in the maintenance of the intellectual community. Oxford and Cambridge think this so important that they have long required residence within four or five miles of the university. Continental universities rarely face the problem; scholars live, by preference, in Paris itself, in Vienna, in Turin or Bologna, in Copenhagen or Stockholm, and are part of both the university and the urban communities. But the American scholar is like other members of the professional classes; he lives—by choice or by necessity—in the suburbs. And since few of our city universities provide adequate studies, club houses, dining halls or other amenities, he tends to spend as little time as possible on the campus. He is part neither of a university nor of an urban community, nor do circumstances encourage him to fulfill his duties in the educational enterprise.

UNIVERSITIES must make strenuous efforts to reconstruct the academic community. This may call for large-scale faculty housing; it may even call for university initiative and cooperation in the rehabilitation of extensive parts of cities: Chicago, Columbia, and Pennsylvania have already embarked on such programs. It may involve university schools for faculty children, and playing grounds and recreation facilities for young and old alike. Given the cultural aridity of most of our cities, it will probably involve responsibility for a wide range of cultural and social activities and amenities. One of these, important to student and scholar alike, is a good bookshop. What with first-rate libraries, and floods of paperbacks, the bookshop is almost an anachronism in America. We have only to reflect on what Blackwell's and Parker's mean to Oxford, what Heffners and Bowes & Bowes mean to Cambridge, what Thin's and Grant's mean to Edinburgh, what the scores of bookshops on the left bank, or in the university quarters of London or Copenhagen or Utrecht mean to these communities to realize what we are missing. The bookshop is as essential a part of the university community as the library or the laboratory, and a good deal more important than the stadium. American universities should maintain bookshops even at a loss, just as they maintain theatres and music and athletics at a loss.

The distressing fact is that most of our urban universities are singularly lacking in any of the amenities of cultural life. How unlovely, how discouraging, are most of our great urban universities! The "bookstores" filled with textbooks and athletic equipment and toilet articles. The hideous cafeterias

(*continued on page* 86)

MEET THE EDITORS

A MAGAZINE or supplement on the schools must bring to bear the broadest possible experience with the vast, complex, and vital areas of American education, and the editorial staff has been selected on the basis of such experience.

SR's new Education Editor has had first-hand experience with education at all levels and in many parts of the country. He has been a teacher in a country school, in junior and senior high schools, in a university, in a liberal arts college, and in a teachers' college. He came to the Fund in 1956 from a professorship at Western Washington College of Education, in Bellingham.

Since 1952 Paul Woodring has been an analyst and interpreter of the nation's educational problems. He is the author of "A Fourth of a Nation," "New Directions in Teacher Education," and "Let's Talk Sense About Our Schools." His articles on education have appeared in many professional and general magazines and he is the author of a syndicated weekly newspaper column on education.

From 1942 to 1946 Dr. Woodring was an Information and Education Officer in the U.S. Army, serving in Australia, New Guinea, the Philippines, and Japan. He received his undergraduate education at Bowling Green State University and he holds the Ph.D degree in psychology from The Ohio State University. He has received honorary degrees from Kalamazoo College and Coe College and in 1958 was selected by a panel of newspaper and magazine editors to receive the Tuition Plan Award "For Outstanding Service to Education."

Working closely with him will be another staff member of the Fund, John J. Scanlon, who has written many of its education publications. Mr. Scanlon came to the Fund in 1953 from the federal government, where he had been a staff assistant to the Director of the Budget, Executive Office of the President.

A reporter and editor for newspapers in Amherst and Springfield, Massachusetts, Mr. Scanlon has also combined scholarship with professional journalism. He holds the degree of Master of Public Affairs from Princeton University and is a member of the Advisory Council of the Woodrow Wilson School of Public and International Affairs.

SR takes special pleasure in introducing the editors for the education supplement, and invites readers to communicate directly with them about this new educational venture.

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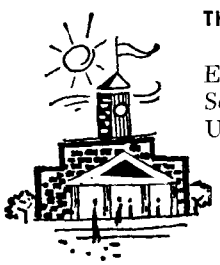
The Magnitude of the American Educational Establishment

For one third of all Americans between the age of five and the age of retirement, education is a full time occupation. Forty-eight million are students and nearly two million are teachers. Nearly 150,000 men and women are engaged in educational planning, management, and supervision and more than 200,000 citizens accept responsibility (without pay) for making policy as members of school and college boards. Here is the breakdown:



THE INSTITUTIONS

Elementary Schools	95,200
Secondary Schools	26,500
Universities, Colleges and Junior Colleges	2,000
Total Institutions	123,700

THE LEARNERS

Pupils in Elementary Schools (through grade 8)	
Public Schools	28,600,000
Non-Public (Private and Parochial)	5,600,000
Other	180,000
Total Elementary	34,380,000
Secondary School Students	
Public High Schools	9,000,000
Non-Public	1,200,000
Other	90,000
Total Secondary	10,290,000
College and University Full and Part time students enrolled for credit toward degrees	
Public Institutions	2,340,000
Private	1,640,000
Total	3,980,000
Grand Total Students Enrolled	**48,650,000**

THE TEACHERS

Public School Teachers	
Elementary	839,825
High School	527,059
Non-Public School Teachers	180,000
College and University Teachers For resident degree-credit students	260,486
Other teaching faculty (extension courses, non-credit courses, etc.)	45,000
Total Teachers	1,852,370

CADEMY LIBRARY
Place, Washington

ADMINISTRATORS AND SUPERVISORS

Superintendents of Schools	13,008
Principals and Supervisors	82,110
College and University Presidents	2,000
Other College Administrative and library staff	50,000
Total	147,118

BOARD MEMBERS

Local School Board Members	173,745
State Board Members	780
College and University Board Members	35,000
Total	209,525

Figures are based on latest available estimates from the U.S. Office of Education and the National Education Association

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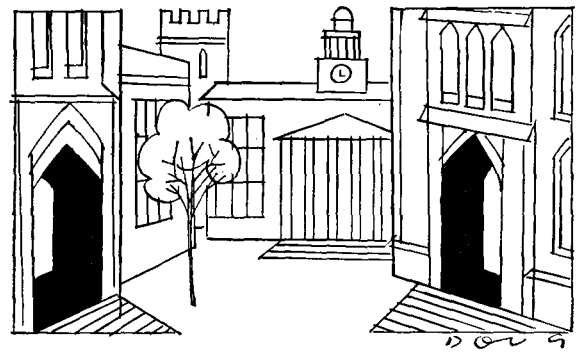
SCHOOLS ARE FOR LEARNING



By JOHN H. FISCHER, *dean of Teachers College, Columbia University, and formerly superintendent of schools in Baltimore. In this article, Mr. Fischer asks what should be the special function of the school, and proposes the re-establishment of clear priorities.*

WHAT is the special function of the school in our society? This is a query which, though often unnoticed or ignored, underlies the heated discussions about quality in education. It is pointless to ask whether a school is doing its work well until we have agreed on what its work is. In the diverse and far-flung American school system it is neither likely nor desirable that we should come to a uniform national agreement on this matter. But without clearer thinking on so fundamental an issue, planning to improve our schools will be retarded and confused.

Our answers to the question in the past have been based more often on a generalized desire to respond to children's needs or community pressure than on any consistent effort to maintain the school's role as a specialized institution. To be sure, as we became aware of human needs and saw better ways to meet them, it was only natural for us to do what we could. But the natural consequence has been a livelier interest in adding new subjects and services than in improving established practices.

The school's traditional responsibility for systematically instructing children in the cultural heritage and developing their intellectual competence has received relatively less attention than some of the newer items on the educational agenda. Not only has the school been asked to offer more kinds of instruction for pupils; it is expected also to be a center for entertainment, civic development, charitable enterprises, and other more or less good works which, although they are conducted under the school's roof and in its stadium, can hardly be called educational.

In addition, schools have been assigned or have assumed more and more responsibility in such fields as medicine, social case work, and clinical psychology. The typical history of these additions is that each has been a response to a particular need or pressure. In some cases, even though the new function was considered outside the school's province, when the need was discovered, no other group was able or willing to meet it. In other instances the new service was so closely related to the school's work that it seemed only right to place it under the school's authority. But occasionally school people have accepted these new tasks simply because each acceptance was calculated to win for the schools the good will of another interest group.

We need now to recognize that in the last half-century a whole network of services has come into existence to do many of the things only schools were in a position to undertake when Teachers College was founded. The spirit that produced in the college the early emphasis on broad human service has generated in our society a host of other means by which the purposes of humanitarianism and philanthropy are being attained.

It is fortunate that these parallel programs have now reached so high a level. For the current need to re-emphasize the school's special responsibility for intellectual development requires us to reappraise the school as school and its place today among the other agencies with which it exists. Since good teaching must take into account the child's total development, it is sometimes said that the school should provide all the services from which a child might benefit. This contention makes no practical sense, however, unless the school is to become the only child-serving agency of the community. It is not likely that such a proposal will be made by school people or anyone else, nor is there much chance of its being accepted if it were proposed.

A more reasonable approach is to assign to the school the systematic development of intellectual, social, and vocational competence and to assign to other agencies the functions they can perform. Such a division of labor is no argument for a narrow or formalized curriculum. The good school is always concerned with the promotion of physical and mental health, with productive and satisfying human relationships in a setting of moral and ethical values. Its teaching must be based upon the best that is known about human development and the nature of learning. It must make full use of the stimulating effects of group situations and should use as its tools every appropriate mechanical and electronic device.

It is not likely, however, that the school can produce the results it should in the specialized field of its own traditional activity if it must continue to expand or cannot reduce its obligations in other directions. As Merle Curti has pointed out, "Our school system was not planned by its leaders in reference to other institutions or on the basis of a realistic analysis of social actualities and social needs. Most educators advanced their arguments for increased public support and control of the schools, for certain types of instruction, for particular studies in the curriculum, and for given schemes of administration without clearly defining or understanding how their proposed educational policies were to affect our social institutions."

The variety of American schools and the widely different levels they have achieved in different communities make generalization on this matter difficult and dangerous. But this much we can say. There are communities in this country where the public health, social welfare, and recreation agencies are of such size and strength that they are fully capable of relieving the school of services in their respective fields. At least in such places it is possible to reallocate functions between the schools and these other groups with profit to all concerned, especially the children. A school free to concentrate on those services that only schools can give is in a position to do more effective teaching than one that must be all things to all children and to their parents, too.

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NEEDED: A RADICAL CHANGE

By HAROLD HOWE 2nd, *who, as a high school principal in Newton, Massachusetts and Walnut Hills High School in Cincinnati, has played a leading role in developing new programs for the improvement of education. He is now superintendent of schools in Scarsdale, New York.*

IN recent years the public schools have benefited—and suffered—under a Niagara of critical analysis. Some of the criticism has been well informed and constructive; some has been irresponsibly superficial and has smacked of scapegoatism. But particularly since Sputnik I transformed American complacency into national anxiety, the nature and volume of the criticism has reflected the necessity for radical change in the patterns of education. Inadequacies in the financing, staffing, methodology, organization, and curriculum of the schools are so serious as to give rise to the prediction that, unless radical changes occur, our boys and girls will receive poorer education in 1970 than they do today.

It is possible to identify—with some oversimplification—three views of the changes required right now in American public schools. Moreover, these three ideas are exemplified by the thinking of some well-known critics of education: Admiral Hyman G. Rickover, for the conservative approach; Dr. James B. Conant, for middle-of-the-road beliefs; and Dr. J. Lloyd Trump, for a radical emphasis.

Admiral Rickover is probably less loved by American professional public school people than any other educational critic. Part of the animosity that flows his way results from his personality and from the tone of his writing and speaking. He is a peppery iconoclast with a genius for antagonizing those whom he would reform. Nonetheless, he has something to say to the schools, and it is essentially a conservative message. Except for raising the salaries of teachers, he has few suggestions for solving the staffing problems of the future. His notions about methodology can be summed up in the word *rigor*. His curriculum strongly emphasizes the traditional liberal arts and sciences and looks to European models for support.

In what Admiral Rickover advocates there is little new or different; instead, his concept is a collection of strengths—some would say weaknesses—from the past. He believes these strengths to be adequate for the future of American education, which he sees as a major weapon in the cold war. Most of his message applies to the able student rather than to all the American young people now in school. In short, his criticisms display a surprising knowledge of European systems and a boldness of suggestion about copying them, quite in contrast to his lack of appreciation of the wide spectrum of quality found in American education and of the reasons for this diversity.

Dr. Conant is the prophet of the possible. His book "The American High School Today" suggests a variety of practices that can help to strengthen secondary education on the senior high school level. Presumably he soon will be making suggestions in a similar vein for the assistance of junior high schools.

Through close observation over an extended period of time, Dr. Conant has a trustworthy familiarity with what is going on now in American schools. Indeed, there is little doubt that American high schools can be better schools next year if they will pursue Dr. Conant's proposals now. However, in doing so, they will embed themselves more deeply in existing difficulties of inadequate staff, of outmoded organization, of curriculum lag, and of shortsightedness in teaching methods. Dr. Conant has given the schools an excellent palliative but not a cure. His ideas are helpful, but a different perspective is necessary if we are to have twentieth-century education by the year 2000.

SOME people will be surprised to hear that only in the criticisms of educators themselves have the boldness of Rickover and the practicality of Conant been combined with a broad vision of what the schools can and should be. Nevertheless, this statement can be well documented in terms of exciting new approaches developed experimentally during the past ten years and applied to all aspects and all grade levels of public education. Dr. J. Lloyd Trump, a former high school principal and professor of education, is only one

—*William R. Simmons.*

"The schools of the future will inherit much from the past but they should question all past practice before adopting any of it."

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of the articulate critics from among the educators. His pamphlet, "Images of the Future," reports on a broad study of new ideas for utilizing the school staff, sponsored by the National Association of Secondary School Principals.

Dr. Trump and others have had the courage to challenge all the assumptions on which the daily routines of our schools are based. They have inquired fearlessly into what the schools would be like if we were to refashion them with the dual purpose of meeting their persistent problems and of creating a radically new kind of schools to serve the needs of today's world. Their thinking already has been placed in action in limited ways in a few school systems across the land. Where this has happened, a new and healthy ferment is producing novel approaches to curriculum, new applications of communication media, and re-examination and redefinition of the nature of the teacher's job and of his training. The kind of thinking being done on these islands of experimentation is directed specifically toward insuring better teaching and better learning of currently significant skills, subjects, and attitudes.

The schools of the future will inherit much from the past but they should question all past practice before adopting any of it. If schools are

Harold Howe—Superintendent at Scarsdale.

to progress they must first clarify their purposes, and establish priorities and having done this they will find it necessary to re-examine the curriculum and to select the subject matter and teaching methods which will contribute to the objectives agreed upon. The traditional grade structure must be re-examined.

Experience in high schools with the Advanced Placement Program has made it clear that some students can easily accomplish the work of the first year of college within the traditional span of secondary education. It remains to be seen what percentage of students can fit such a pattern, but present experience forces us to contemplate the elimination of a full year of education time for students seeking the bachelor's degree.

Particularly at the secondary level, planning the organization patterns of the future must take into account a new respect for the student's capacity to educate himself. As he works independently in laboratory and library, as he is aided by various devices for improving his understanding and mastery, the high school student's pace of learning no longer needs to be controlled by the pace of fellow students. More of his time can be devoted to his individual learning activities. Contacts with the teacher will become less frequent, more personal, and more rewarding. But to provide possibilities of this kind, the traditional schedule of the high school must be changed radically. In addition, the assumption that high school students cannot study independently must be discarded in favor of a belief in their ability to profit from the opportunity for more self-control and more self-discipline.

New staffing patterns will be required and team teaching will come into its own. With team teaching will come different-sized groups of students for different learning purposes. More use will be made of teaching machines, motion pictures, television, tape recorders and language laboratories. These innovations will require new school buildings that provide for flexible use of space.

New types and sizes of enclosed space will be necessary, as will technical installations not commonly found now in schools. Every community should beware of building rigid schools, designed to be used as school buildings are now used. Instead of monuments to past educational practice, we need school facilities that are adaptable, flexible, and attractive.

The present rate of change in most of American schools is so imperceptible that it offers little hope for any but fumbling and incomplete solutions to the problems confronting us. We can no longer afford the time lag between knowledge of how to do things better and the translation of this knowledge into action. The time has come to initiate changes in school practice, changes so radical in their nature and their timing that they will constitute a revolution in American education. To accomplish this feat is, in fact, the "Radical Necessity for American Schools."

Three Views of the Changes Needed in Secondary Education

HYMAN C. RICKOVER

"The important thing to my mind is that we adopt the European method of maintaining high scholastic standards through definitive rules concerning . . . the high school diploma. Such standards must inevitably be set by authorities outside the public schools and in a sense above them. . . ." —*From "Education and Freedom"*

JAMES B. CONANT

"The number of small high schools must be drastically reduced through district reorganization. Aside from this important change, I believe no radical alteration in the basic pattern of American education is necessary in order to improve our public high schools. If all the high schools were functioning as well as some I have visited, the education of all American youth would be satisfactory, except for the study of foreign languages and the guidance of the more able girls."
—*From "The American High School Today"*

J. LLOYD TRUMP

"Major improvements in the quality of education can only be accomplished by making basic changes in present practices. The secondary school of tomorrow—if it is to be a markedly better school—must differ in many ways from the American high school today. Only limited gains can be realized from fragmented attempts at improvement. The whole concept of the secondary school—its facilities, its purposes, its methods, its staff, its curriculum, its finances—must undergo basic, carefully considered changes. —*From "New Directions to Quality Education"*

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MOVERS AND SHAPERS OF AMERICAN EDUCATION

The men and women who plan and direct the education of 48,000,000 young Americans are less well known by far than are the leaders of industry, labor, government, the military, and the entertainment world. Yet their importance to the nation's welfare is inestimable.

Each issue of this education supplement will focus attention on one of the important individuals who leads, plans, and conducts our educational institutions or who shapes the future of our schools through the force of his ideas. Our selection for this issue is a superintendent of schools who is recognized as a national leader in public education.

BEN WILLIS: Man in a Hurry

BENJAMIN C. WILLIS, general superintendent of schools in Chicago, is recognized by his professional associates as the leading fighter for quality education in metropolitan schools. His influence extends far beyond the boundaries of his own city. As president-elect of the American Association of School Administrators, and chairman of the influential Educational Policies Commission of the National Education Association, Ben Willis provides leadership for all the nation's schools. He initiated the Commission's 1959 "Essay on Quality in Public Education" and is a director and one of the prime organizers of the Great Cities School Improvement Study, in which superintendents of cities having a population of 200,000 and over get together twice a year to plan common approaches to "big-city" educational problems. When Harvard gave him an honorary degree not long ago, the citation read: "Benjamin Coppage Willis, a determined defender of the proposition that American cities deserve good schools."

In a large and diverse city such as Chicago, the task of improving public education is infinitely more difficult than in a prosperous suburb or a small town with a stable population. Size alone creates problems. Ben Willis is responsible for the education of nearly a half-million students in 500 elementary and secondary schools, a teachers college, and a junior college with seven branches throughout the city. He has under him a staff of 17,500 teachers and other professional people, and he administers an annual budget of $294 million—$3 million for textbooks alone.

Quite apart from the widespread postwar rise in enrollment, Chicago in recent years has experienced an explosive in-migration of white and Negro rural families who are not yet accustomed to city life and city schools; like other large cities Chicago has had to face the problems of harmonizing the relationships of many different minority groups and of dealing with rapid shifts of population. Under these circumstances it is not easy to equalize educational opportunity, but Mr. Willis is determined that even the youngsters in Chicago's decaying South Side shall have the same chance for a good education as those in more fortunate areas of the city.

Many of America's great educators have been country boys and it is probably no accident that the superintendent of schools in the nation's second largest city was born on a Maryland farm and went to a one-room country school. While attending George Washington University, Mr. Willis worked in the Library of Congress and later for brief period as an auto salesman, an usher, and a billing clerk and hotel night clerk. In 1927 he became teaching principal in a four-room school in Henderson, Maryland, where he taught mathematics and history.

Since then, Ben Willis has come a long way. Today his salary of $42,000 a year makes him the highest-paid school administrator in the country. When his chauffeured limousine picks him up each morning at 7:30 A.M. at the Edgewater Apartments on Chicago's North Shore, he could easily be mistaken for a successful business executive. He wears dark suits, a grey Homburg, and invariably carries his "second office," a Madison Avenue-type briefcase. He works long hours and finds no time for hobbies; the only time he takes off from his professional duties is spent with his three small grandchildren. Associates in Chicago say he can outwork many younger men, whom he sometimes confers with until 3:00 or 4:00 A.M. and then, with remarkable recuperative power, arrives at the office before them.

While on the long road from Henderson to Chicago, Mr. Willis took all the intervening steps and gained an intimate knowledge of almost the full range of American school systems, small and large. In 1940, after several years of teaching and administration in smaller schools he became superintendent of schools in Hagerstown, Maryland, where he quickly established a reputation as an educational leader of exceptional ability. He moved on to superintendencies at Yonkers, New York, in 1947, and in Buffalo in 1950, then accepted his present position in 1953. Meanwhile, he pursued graduate studies at Johns Hopkins, the University of Maryland and Columbia Teachers College, from which he received his doctor's degree in 1950.

CHICAGO, too, has come a long way. Educators recall the time when the Chicago school system was so riddled with city politics that it was threatened with loss of accreditation. Today that same system inspires other superintendents to face lagging school boards with, "Chicago is doing it; why can't we?" Visiting educators from Europe, coming here for a tour of American schools, often are advised to see Chicago first. There are many reasons for this change, not the least of which is an improvement in city government that makes possible the election of a

(*Continued on page* 93)

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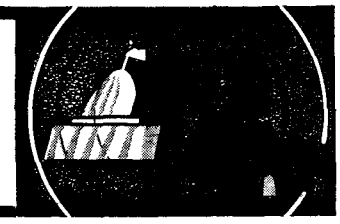
While School Keeps



In this era of rapid change in education, it is apparent that the schools of 1970 will be vastly different from those of 1960 not only in what they teach, how they teach it, and how they are organized, but also in the design of their buildings, the diversity of their equipment, and—most important of all—in what the public expects of them and the goals they accept for themselves. Each month this department will report and comment on some of the more significant changes.

THE SHARPEST CRITICISM of public education in recent months came from within the profession. In "The Future of Public Education," Myron Lieberman, former high school teacher, university professor, and director of basic research for the Educational Research Council of Greater Cleveland, belabored all comers with impartial enthusiasm. Public education, he asserted, is much less effective than it should be or can be—largely because of its "anachronistic and dysfunctional power structure." His solution: Give education back to the professionals, in the shape of a vastly strengthened, all-inclusive teacher organization. His other views were equally uncompromising. On local school boards: Take away their policy-making powers and retire them to ceremonial functions. On the citizens movement: Laymen have usually done more harm than good. On teachers: They have long been underpaid, poorly organized, and too willing to abdicate professional responsibilities to the public. It is time, he believes, for them to become true professionals.

Mr. Lieberman's book will endear him to few, either within or without the profession, but his vigorous diagnosis of education's ills and his crisp prescription of a cure deserve some pondering.

JAMES BRYANT CONANT, president emeritus of Harvard University, presented his preliminary conclusions on the junior high school in a follow-up to his history-making "A Study of the American High School." His final report is due early this fall.

Dr. Conant nimbly sidestepped the often thorny question of how the junior high should be organized by endorsing a spirit of exploration in fitting the organization to the needs of the community. He pointed to the seventh grade as the year of change with the beginning of departmentalized studies. This start should be completed in the eighth grade by providing specialized teachers in the academic subjects and specialists in art, music, home economics, and industrial arts.

Other recommendations: more effective identification of the gifted by the eighth grade, better articulation of foreign language teaching between the elementary and secondary schools, and de-emphasis of the "almost vicious overemphasis on athletics" in the junior high school.

THE IMPACT of research dollars on colleges and universities is blowing up a new educational controversy. The question is whether institutions of higher learning are trading away academic independence for financial support from government and foundations. (Some institutions are reported to receive as much as 75 per cent of their income in research grants.)

Most college administrators are aware of the issue and believe that an alert faculty and administration can guard an institution's freedom. Research programs and facilities, they point out, are increasingly expensive. Furthermore, the contributions of graduate faculties and their research facilities are essential to the armed forces. Therefore, funds to expand facilities and broaden the scope of research activities perform a necessary national service.

Others, including the American Civil Liberties Union, which issued a lengthy report on the subject, point out that government emphasis on some fields of research may lead to the neglect of others. Because grants never pay the full cost of a project, acceptance of research dollars may throw commitment of an institution's own funds out of balance. The humanities find it difficult to obtain research dollars (it is usually the physicist, not the philosopher, who benefits) and the highly individualistic researcher finds support hard to come by.

The one point of agreement is that dollars for research are having an increasing impact on higher education. At least two studies have been completed and several more are in progress. Certainly neither research grants nor the debate they engender are likely to end very soon.

AN ERA IN EDUCATION ended when the National Citizens Council for Better Schools closed its doors last January after ten and a half years. Both the Council and its predecessor, the National Citizens Commission for the Public Schools, were dedicated to arousing the public to the problems and needs of the schools. The organization believed that the job was largely completed by the end of 1959; widespread and continuing interest had been achieved. Not wishing to outlive its usefulness, the Council terminated its operations and turned over distribution of its publications to the National School Boards Association.

The nationwide citizens' movement, which the Council and Commission had helped to inspire, did not die with the Council. Some local and state committees did give up. But many more promptly rolled up their sleeves and made plans for broader and more effective programs to fill the vacuum.

FEDERAL SUPPORT of public education in the poorer states received strong backing in a policy statement by the Committee for Economic Development, "Paying for Better Public Schools." Opposing any proposal for general support of school systems on a nationwide basis, the Committee recommended financial grants by the federal government to public schools "in those states where income per public school child is substantially below the national average." Estimated cost of the program: $600 million annually.

Other recommendations: more state assistance to local

(*Continued on page* 94)

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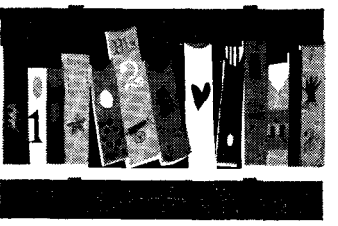
the Editor's Bookshelf



BY THE TIME he graduates from high school an American youth has moved a long way toward becoming both a joiner and an organization man. Whether he attended public or private schools, he has spent his formative years in an environment in which group activities of all kinds were encouraged and "togetherness" and cooperation stressed. He has been urged by classmates, parents, teachers, and guidance counsellors to join many clubs and other organizations and to participate in group athletics and a wide variety of social activities. The rare adolescent who resists these pressures—who prefers to spend an occasional evening in quiet contemplation, reading a book, or taking a long walk all alone—may be destined to become the intellectual leader of his generation; but while in school he is likely to be viewed by his classmates as anti-social and by teachers and parents as maladjusted.

In their emphasis on group activity the schools reflect the culture of which they are a part. In **"Education for Privacy"** (University of Alabama Press, $4), Marten Ten Hoor offers a provocative explanation of the "joiner psychology," which he believes is more or less endemic in our society: "Most men cannot endure moral loneliness any better than they can physical loneliness. It is easier to adhere to a principle in the company of others; it is even easier to believe in it. It is also less dangerous to fight it. For the timid, the uncertain, and the lazy, shifting responsibility for moral decisions to an organization is obviously the path of least resistance. In their case, the substitution of a social conscience for the private conscience disposes of a number of troublesome moral problems."

Whether the schools *ought* to encourage such a shifting of responsibility is obviously quite another matter. Ten Hoor thinks they should not. "When people get the habit of depending too much on others to solve their problems," he says, "as they do when they join numerous organizations, they lose their capacity of applying thought and imagination in private analysis and solution. The general result, for both leaders and followers, is the *demoralization of the individual as a private person.*"

THE PACE OF DESEGREGATION in Southern schools has slowed to a walk. According to a survey made by the Southern Education Reporting Service, less progress was made in the last school year than in any year since the Supreme Court decision of 1954. Of the six states that still had completely segregated schools in 1959, Florida was the only one to start desegregation last year, and of the 3,020,727 Negro children in the seventeen Southern and border states only 181,020—a mere 6 per cent—attended schools with white children as the school year closed in June.

Segregated schooling is obviously going to be with us for many years. **"The Countdown on Segregated Education,"** edited by William Brickman and Stanley Lehrer (Society for the Advancement of Education. Cloth $3.50, paper $2.25), illuminates the problem and places it in both historical and international perspective. An introductory chapter by Virgil A. Clift traces the history of segregation from colonial times in 1960. Other chapters throw new light on Southern attitudes toward racial segregation, the impact of segregated housing on the public schools in Northern cities, the complex legal problems involved in school integration, and segregation as practiced in South Africa and several other nations. The editors are calm, thoughtful, and careful with their facts but they leave no doubt about their own convictions. "Our tradition tells us that all men are created equal," says Brickman. "What remains to be done is to see to it that all men are treated equally." This book is an important contribution to the growing literature on a complex subject.

Federal Fellowships

Some 5,000 students are being financed in their graduate work by fellowships from the U.S. government, at an annual cost of $25 million. 80% of these awards are in mathematics and the sciences. The humanities and social sciences, which account for 33⅓% of Ph.D.'s, receive 16% of Federal fellowships. The average Federal fellowship in the sciences pays the student $700 more per year than do those in non-science fields.

HOMER D. BABBIDGE, JR., *Director, Division of Higher Education, U.S. Office of Education, before the 98th Annual Convention of the National Education Association, June 27th, 1960, at Los Angeles, California.*

EVERY PRESIDENT of a college university feels an urge, sooner or later, to write a book about higher education and the problems of its administration. Unless he is unusually reckless or exceptionally secure in his job he is likely to postpone publication until after his retirement, when for the first time he feels he can speak with relative impunity about the difficulties of dealing with ambitious football coaches, zealous alumni, cantankerous faculty members, irresponsible undergraduates, and board members who fail to distinguish between administration and policy-making.

One who did not wait for retirement is John A. Perkins, author of **"Plain Talk From a Campus"** (University of Delaware Press. $4). Dr. Perkins is still the very active president of the University of Delaware but this has not prevented him from speaking frankly.

"The Ongoing State University," reviewed elsewhere in this issue, is by James Lewis Morrill, the retiring president of the University of Minnesota, who has also been president of the University of Wyoming and before that was an administrative officer of Ohio State University. Algo Henderson, the author of **"Policies and Practices in Higher Education"** (Harper. $5.75) retired some years ago from the presidency of Antioch College is now director of the Center for the Study of Higher Education at the University of Michigan. George N. Shuster, author of **"Education and Moral Wisdom,"** (Harper. $3.50) retired recently after twenty years as president of Hunter College.

These books give evidence that college presidents, despite their heavy load of administrative responsibilities, find time to think deeply about important things. But writing a book is a process that requires planning, organizing, writing and rewriting, and for this a president rarely has enough time. In too many cases (Henderson's book is an exception) what he sends to the publisher is a collection of speeches that have been delivered over the years to a wide variety of audiences. Even after careful editing, such a collection often lacks a consistent theme and a continuity of style. This is unfortunate because a college president does have an im-

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portant contribution to make to the educational literature. Since he must be concerned with many departments and the problems of students, parents, and alumni as well as faculty, his view of education usually is broader than that of the academic scholar who feels compelled to "stay within his field."

A DIFFERENT VIEW of the academic world is found in **"The New Professors,"** edited by Robert O. Bowen (Holt, Rinehart & Winston, $3.50). Mr. Bowen asked eight faculty members (only one has yet attained his professorship) to write frank, personal accounts of their experiences and their view of the academic life. One is an exile, dismissed from the University of Michigan for his refusal to testify before the House Committee on Un-American Activities. His dispassionate account of his experiences is an important contribution to our understanding of a troublesome chapter in the history of our times. Another contributor, after a period of teaching in a university, has chosen to teach in a secondary school where he finds his profession more highly regarded. The others, on the whole, seem content with their lot, but the picture of the academic life they reveal is one very different from the conventional view. "A generation or more ago," Mr. Bowen writes, "the professional attitude among academic people was more like that of today's medical men. The struggles for power and position were not for survival in the institution but rather for eminence, for perhaps a famous chair. Today the competition among faculty people on certain campuses threatens to give the Liberal Arts a worse name among intellectuals than that assigned to Madison Avenue." These are indeed "the new professors," men deeply involved in the struggle for power, status, and survival, not unfamiliar with the world outside the university, yet trying to maintain their integrity as scholars and their awareness of the importance of such non-material things as intellectual excellence.

—PAUL WOODRING.

LETTERS TO THE EDITOR

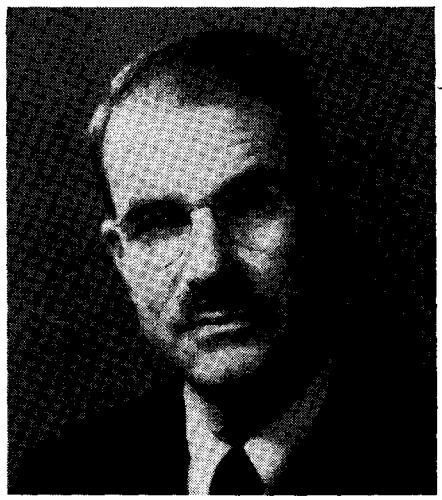
Beginning next month each issue of the Education Supplement will include a selection of letters from readers. Letters should be addressed to: Saturday Review Education Supplement, 530 Fifth Avenue, New York 36, N. Y.

BOOK REVIEWS

Who Will Go To College?

"American Higher Education in the 1960's," by Robert J. Havighurst *(Ohio State University Press. 106 pp. $2.50), explores the influences that are likely to affect college attendance in the decade ahead. Henry Chauncey is president of the Educational Testing Service, Princeton, New Jersey.*

By Henry Chauncey



Robert J. Havighurst — "statistical information and thoughtful analysis."

IN THIS informative and provocative book. Robert J. Havighurst has presented a wealth of statistical information and a thoughtful analysis of "the forces of economy, demography, and ideology" as they will affect attendance at college in the 1960s. The book, in fact, might well have been entitled "Who Will Go to College in the 1960s—And Who Should?" for this is really what Havighurst sets out to discuss.

In tackling this complex problem, Havighurst is a one-man interdisciplinary team. He brings to bear on it not only the training of a sociologist but also the approaches and insights of psychologist, economist, demographer, and educational philosopher.

His thesis runs somewhat as follows: with the rapid increase in our college-age population, the total number of students enrolled will increase, but the proportion of the age-group attending college may remain the same or possibly decline. This fact, as he sees it, will result because the demand for college-trained people will be exceeded by the supply (beginning in 1960) and there will, as a result, be less incentive for going to college. One effect of this will be to reverse a trend in the composition of the college student body. During the last thirty years the proportion of working students in college has increased. At the present time, Havighurst estimates, there are more working-class students in college than there are students from the upper and middle classes. As the advantage of a college education in getting a job declines, Havighurst believes that students from working-class families will have less incentive to go to college. Furthermore, as colleges become more selective, they will tend to admit fewer working-class students because current criteria favor students from the upper and middle classes.

The result of all this, the author predicts, will be a decline in the mobility within our social system, for today mobility depends to a large extent on education.

THAT the proportion of students going to college will remain the same or decline seems questionable. If there were just one kind of college, this might be true, but higher education is becoming more and more diversified and is offering programs suitable for students of different levels of ability and kinds of interests. We may not need much larger numbers of professional people (though it seems highly probable that the demand in the fields of teaching, science, and engineering will continue to grow), but we will certainly need many more young men and women with technical training, which usually involves at least two years of higher education. Sufficient recognition does not seem to have been given to the upgrading of jobs in our society and to the desirability, if not the absolute necessity, of training beyond high school for these jobs.

Whether or not the proportion of students going on to higher education does, in fact, increase, it is of vital importance that students from the working classes be fairly treated in the selective process that will inevitably take place. Havighurst believes there is reason to be discontented with cur-

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rent selective procedures because "scholastic aptitude tests contain the inherent defects of most intelligence tests, in that their content is more familiar to middle-class than working-class youth." Great care has been taken to develop tests that are as fair as possible to working-class youth. But the fact is that college education requires the ability to read and reason with verbal materials (which are the qualities measured by scholastic aptitude tests). Working-class youths certainly get less opportunity to develop these essential skills than sons and daughters of the middle class. If these deficiencies were remediable by intensive effort just before or during college, one might properly indict the use of such tests. All evidence indicates, however, that deficiencies are not easily overcome and that working-class youths do about as well in college as one would predict on the basis of scholastic aptitude tests, and no better; they do not "overachieve." Consequently, to select students who score low on scholastic aptitude tests, as Havighurst has suggested, would merely be to thrust them into a situation in which failure would be likely. College admissions officers make every effort to identify promising youths from the working class and underprivileged environments and frequently do take students whose scores on tests are lower than would normally be expected. But the mortality among such students is so high as to be a deterrent to taking a student such as "Roy [who] tested about 95 in I.Q. in the sixth grade. On a state high school scholastic aptitude test he was at the twentieth percentile. His school grades have been passing, but not above average."

College Admissions

By the end of the 1960's it will be generally accepted that all high school graduates with an IQ of 100 or higher (in other words, half of the age cohort and more than half of the high school graduates) may be expected to continue formal academic work for at least one and in many cases two more years.

FRANK H. BOWLES, *57th Report of the President, College Entrance Examination Board, 1960.*

Task Without End

"Education in the Perspective of History," by Edward D. Myers: *with a concluding chapter by Arnold J. Toynbee (Harper. 388 pp. $6), focuses on the role of education in nineteen civilizations. Rychard Fink is professor of education at Newark State College, Union, New Jersey.*

By Rychard Fink

FOR MAN to know himself and his past is a task without end. In this century, many thinkers have been fascinated by what they believed was the patterned course of the stream of history. Spengler, Sorokin, and Toynbee were such men. One need not accept the structure of interpretation they created in order to learn from them. Their works are crammed with details, impressions, and judgments that deserve consideration.

Arnold J. Toynbee's multi-volumned "A Study of History" was saved from the general and unfortunate neglect visited upon Spengler and Sorokin as a result of D. C. Somervell's adroit two-volume abridgment. At least the first volume of this work enjoyed book club distribution and became a best seller. Toynbee's ideas were also given popular treatment in a national picture magazine. His list of civilizations, his idea of challenge and response, his view of the significance of chrysalis churches and world religions, particularly Christianity, are widely known. Now, in "Education in the Perspective of History," Professor Edward D. Myers has offered a demonstration of Toynbee's categories by applying them to the educational histories of past civilizations.

Toynbee did not offer any specific treatment of education in "A Study of History." As Alvin C. Eurich explains it in his foreword to Myers's book, Toynbee's commitments made it impossible for him to undertake such an inquiry. At his suggestion the task was offered to Professor Myers. He was assisted by the research efforts of Dr. Albert L. Lancaster, and the project was supported by the Fund for the Advancement of Education.

In Professor Myers's words, the objective of his book is "to consider education in a broad perspective [so] that many problems may more clearly be analyzed and solutions thereto more readily found. . . ." Nineteen of Toynbee's twenty-one civilizations are discussed. The primary civilizations (Andean, Egyptiac, Indus, Sumeric, Shang, and Babylonic) are treated in appendices on the grounds that information about them is not "sufficient, or sufficiently illuminating." The main part of the book is devoted to three secondary civilizations (Sinic, Indic, and Hellenic), seven tertiary civilizations (the main body of the Far Eastern, the Japanese offshoot of the Far Eastern, the main body of the Orthodox Christian, the Russian offshoot of the Orthodox Christian, Hindu, Islamic, and the early period of the Western), one abortive civilization (Far Western Christian), and two arrested civilizations (Spartan and Osmanli). Comparisons among these are then offered and certain conclusions are drawn in a concluding essay by Toynbee.

Edward D. Myers — "considers education in broad perspective."

It is not possible to appraise the main body of Professor Myers's work without relating it to the impressive collection of material that already deals with the history of education—some of which appears in his bibliography. From this standpoint, "Education in the Perspective of History" offers few new insights; an application of Toynbee's categories to the material of educational history says little more than we already know. Much of the book falls far short of meeting the standards of other histories of education. For instance, its treatment of Jewish education, which the Toynbean analysis places within the

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framework of Babylonic civilization, has none of the depth one will find in Eby and Arrowood's twenty-year-old text on ancient and medieval education. The same is true of the material on Egyptian education as compared with a chapter in Thomas Woody's "Life and Education in Early Societies." As for excursions into the development of educational theory, they occur intermittently and fall far short of what can be found in the early sections of such a well-known work as John Adams's "The Evolution of Educational Theory."

But even if all this is granted, it nevertheless remains true that Professor Myers's work is ably done. His chapter on Hellenic education, certainly a well-plowed field, is brilliant in its inclusive brevity. His plea for Plato's Theory of Forms seems superfluous, but might be forgiven on the grounds that affection makes propagandists of us all! The chapters on Japanese and Russian education point up the notion that thought-control and cultivated isolation seem to be quite pointless when viewed in perspective. The chapter on Spartan education, while no more revealing than Plutarch, strikes an almost perfect note of irony in the admirable choice of K.M.T. Chrimes's dramatic statement of Sparta's ending: "the rather pathetic spectacle of a museum city, clinging tenaciously to all its ancient institutions for the sake of attracting tourists." The chapter on Osmanli education comes close to being a gem. Its portrait of a creative application of slavery (a point that is meaningless to most of us) is brilliant. Here is the record of a Platonic world with its men of gold, silver, and iron, with social mobility and enormous opportunities for the lowly to become scholars, generals, prime ministers, and gentlemen—but still a slave society. This one section deserves anthologizing so that this experiment in molding human naure can become better known.

Granting him his aim, it is unfortunate that Professor Myers did not expand his comparative section. It is woefully brief. Yet, despite this, he offers ample substance for elaborate discussions. Anyone who has heard college students speak of some of the subjects they have "had" could benefit from the comments on the difference between education as a product and a process. Since it is the process point of view that is ancient, it is worth remarking that Dewey's position that "the end of growth is more growth" is a far more conservative statement than is generally recognized. The discussion of the inability of educators in early Sinic, Indic, and Hellenic civilizations to separate character from knowledge should place part of Kilpatrick's contemporary argument for character education in its proper light. Too often, we make a distinction and separation here which earlier and more organic cultures refused to accept. The demonstration of the many civilizations that believed character training was an act of love for which teachers should expect and accept no pay is relevant to our society, in which everyone, except teachers and the clergy, is supposed to press for salary increases. The description of rigid societies where certain interpretations of literature were pedantically labeled "right" and "wrong" is reminiscent of the all-too-common small high school English teachers who will not brook a student's rejection of material that is "supposed" to be appreciated.

Professor Toynbee's concluding essay is in the main stream of the discussion on education currently taking place in our society. He is neither as poetic as Baker Brownell, as sarcastic as José Ortega y Gasset, or as wrathful as Lewis Mumford in his discussion of specialization, but he makes good sense. It is the cause as well as the product of an enormous productivity, he reminds us, and the material ease it has brought to certain societies should ultimately make it possible for the educative process to find a new balance. The span of a man's life is small and knowledge is exploding, but if we can learn to become joyous learners, conscious of challenge and able to give ourselves to the expansion of mind and the creation of broader selves, we can come to dominate the products of intelligence. Certainly Toynbee's plea that the technological superiority of the West, which is still a fact, carries with it a stewardship of the basic dignity and value of every single person on the planet is a calm reminder of what our destiny should be.

"Education in the Perspective of History" will hardly serve as an introduction to the history of education. It is too meaty and condensed for that. But as one of many books that might be chewed and digested, it is a valuable addition to a field that deserves far more attention than is generally given by those who aspire to general education.

Land Grant Advocate

"The Ongoing State University," by James Lewis Morrill *(University of Minnesota Press. 143 pp. $3.50), throws light on our land-grant colleges and universities. George D. Stoddard is Chancellor and Executive Vice President at New York University.*

By George D. Stoddard

THIS VOLUME is based on speeches made by the president of the University of Minnesota in the period 1945-1960. Since each of its twelve chapters is a composite, the book is more rational and readable than a collection of speeches brought together like beads on a string.

Morrill is a thoroughgoing advocate of the land-grant system of colleges. He feels that men like Turner of Illinois, Morrill of Vermont, and Abraham Lincoln were truly prophets in sensing the tremendous need of a new country for a form of higher education that combined the theoretical and the practical. He documents the case well, especially for the University of Minnesota.

The University has long demonstrated the value of its many forms of

James Lewis Morrill—"stresses democratic origin and development."

cooperation in agriculture, industry, and business. With 27,000 students now in residence (and a total of 87,000, counting part-time and continuation programs), the university and the state form a true partnership of immense benefit to all concerned.

On such perennial questions as academic freedom and religion in education, Morrill goes safely down the middle of the road, although he leans to the liberal side; mostly, as president, he sought to avoid conflict. Abuses in

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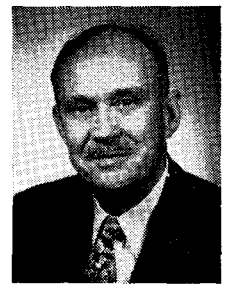
How does one learn to read?



By W. CABELL GREET

McIntosh Professor of English, Barnard College, Columbia University
Speech Consultant, Columbia Broadcasting Company

From his foreword to William S. Gray's *On Their Own in Reading**

I doubt there has ever been a time when learning to read and teaching reading have seemed more important or aroused more debate. How does one learn to read? How can and should the reading of English be taught to children by adults? How can children who have begun to read go on with accuracy and suitable reward ("happiness" if that is your *summum bonum*)?

There are surely various ways of learning to read. Outside of school we can observe children learning to read by themselves or being taught by brothers and sisters. Magazines, roadside signs, and television play a part. A real rock-ribbed conservative can argue: those who are destined to read will read! Why bother?

This, however, is not the American way. We believe that every citizen should be literate, and that the way to guarantee national literacy is to require that every child attend school and be taught to read. It is a large order, and the mental and physical variation among children being what it is, the problems are never ending, the successes and the slow-ups.

A large part of a child's first two years in school is given to reading and writing, and much of the remaining years of grammar school. . . . This represents a lot of time and a lot of tax money. It is quite right that we should ask ourselves and the teachers: is everything being done in the best way? Isn't there a wonderful modern short cut? Phonemes, semantemes, morphemes, intimes; word counts, meaning counts, nose counts, no counts. These are new? Surely there is an easier way to teach reading now, even though I can't seem to get my television to work right.

No one's answers to these questions interest me more than Dr. William S. Gray's. His well-known book *On Their Own in Reading* was written for teachers of those children who might be said to be predestined to read and of those who can acquire this grace with the help of intelligent teaching. The progress of both groups is facilitated. Students are fortunate who have had the advantage of a pedagogy ordered by his firm though sympathetic principles, his imaginative and practical progression in the analysis of English words. I wish that I had been taught by Dr. Gray.

He has now revised *On Their Own in Reading* in recognition of many new studies of the language arts, of communication. Anyone acquainted with his magnificent UNESCO study, *The Teaching of Reading and Writing*, will expect to find here another classic study, marked by an almost unique experience, wide sympathy and hard sense (a reticence of ego, a distrust of the dramatic). This is such a book.

In this new edition, Dr. Gray's guidance is perhaps more expert, but he has found no easy answer. Midst the vexations of English spelling and the irregular forms that our children must learn to read, he gives the Puritan's comfort: do not despair. Children learn to speak and to understand these words—most of them, anyway—before they learn to read them. Begin by teaching them to read the language they know. This is no foreign tongue to them. *This is their language already.* They have taken to it like ducks to water. By word analysis you can teach them step by step to command it in letters black on white as they do now in terms of sound. —Well, this is what he says to me! And may he forgive my putting words into his wise mouth.

His comfort is rational in these premises: (1) that children already know the language on the level that one should teach them and (2) that teachers can benefit, and children progress, by the orderly analysis of our word stock. To these Dr. Gray adds a third proposition: that by an intelligent use of an English dictionary—a use exceedingly well presented in a new chapter for this edition—older children acquire a ready tool to ascertain, on their own and for as long as they live, the meaning and use of the English language. This may well be the most important skill that can be taught in school—for it gives each individual ready access to. . . . What shall we say? To all that part of life that resides in written words? It is more than that, for written words stimulate and are in turn affected by spoken words. Let's just say Reading and Writing and Listening. Pronounce them slowly, and say them twice, and add Amen.

*ON THEIR OWN IN READING . . . . . By William S. Gray

How to give children independence in analyzing new words
Revised edition, 1960,
248 pages, $3.10

Professor Emeritus and Director of Research in Reading, University of Chicago
Senior author of the Scott, Foresman Basic Readers

SCOTT, FORESMAN AND COMPANY *Chicago 11 Atlanta 5 Dallas 2 Palo Alto Fair Lawn, N.J.*

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athletics are different; here Morrill shows some fire, saying:

> I will be blunt. Without a doubt American intercollegiate athletics have gotten out of hand. They have become infested with commercialism and professionalism, sapping to a considerable degree the fine ideals they exemplify. The job now is to reverse these trends, without throwing out the baby with the bath.

He then aims a few shots at the National Collegiate Athletic Association, thus lifting this chapter above forensics.

In regard to the bugaboo of federal control, Morrill states:

> The land-grant system, instead of developing dependence on federal support and subservience to federal supervision, has proved over the years a tremendous catalyst of state initiative and investment in educational opportunity and research. The land-grant colleges and universities have had the longest experience of federal relationships of any college group. Generally speaking, that experience has been a sound and satisfactory one, as I can testify on the basis of administrative responsibility in three land-grant universities.

In addition to the integration of the abstract and the applied in the land-grant idea, Morrill stresses its democratic origin and development. The new colleges were not designed for a social or financial elite, and, while they welcomed and encouraged high talent, they were not restricted to "the most brilliant youth alone." This reviewer's experience in both public and private universities bears out Morrill: between the two types there is little real difference in standards *for graduation*. Generally it is easy for the high school student to enroll in a state university, but the rate of attrition is high. It is harder to meet acceptance standards in most private institutions but, once in, few students fail. Thus we have a difference, but no clean-cut superiority.

Morrill's book has a shining hero—the University of Minnesota. Established in 1851, it was well prepared to make the most of the land-grant lift of the 1860s. As advocate, the author is patently sincere and reasonable. He is not given to wit or humor, and he does not presume to cast an eye—or an aspersion—upon any of the land-grant operators who tried to transmute *boon* into *boodle*.

Every Midwesterner of substance should own a copy of this book. It would be reassuring, too, if Easterners would turn to it for new light on a system of higher education which they rarely appreciate.

What Happened in Boston?

"A Teacher Speaks," by Philip Marson, *(David McKay. 320 pp. $4.50) is a personal account of a teacher's long experience at the Boston Latin School. Edward H. Goldman teaches biology by television in the Philadelphia Public Schools.*

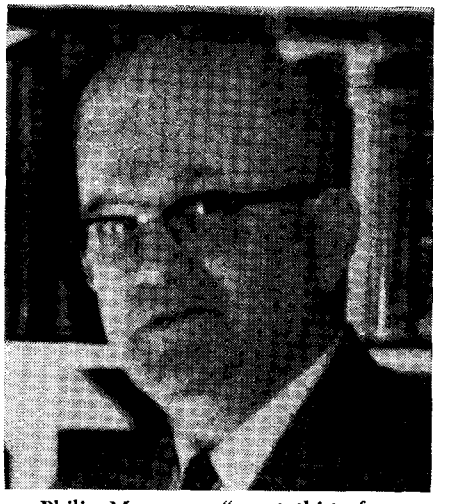
By Edward H. Goldman

ALTHOUGH thoughtful teachers have long expressed alarm about the drift of American education, only in the last three years, since two sputniks went into orbit, have their voices been heeded. It is in this context that Philip Marson chronicles what he sees as the decline and impending fall of Boston Latin High School, an institution long considered to be one of America's best secondary schools. His account is highly readable and absorbing.

The author, who retired in 1957, spent the last thirty-one years of his four-decade career teaching English at Boston Latin, a school renowned for its high standards. Hard work, for pupil and teacher alike, was the expected thing. Its graduates were seldom refused admission to good colleges. For many, BLS was preparation for Harvard. Over a period of 300 years, its list of alumni included Benjamin Franklin, Ralph Waldo Emerson, Charles W. Eliot, George Santayana, and Bernard Berenson.

Of course, there were faults, too. Infractions of discipline occurred; some masters could not hold their classes. The curriculum was lopsided, emphasizing languages at the expense of the sciences and social studies. Only 35 per cent of the entering students completed their studies; the rest left for less rigid institutions. Perhaps, Marson suggests, more might have stayed had the curriculum been broadened. But the school functioned well in its role. It was selective, it was proud of its traditions, and its teachers were dedicated.

The decline of BLS resulted not from its rigidity but from the softening process that overtook classrooms everywhere. Marson identifies the major villain: Progressives whose Freud-Dewey-Kilpatrick-based theories finally took the citadels of American education and doomed the classical



Philip Marson — "spent thirty-four years at Boston Latin School."

approach. The Progressives would develop the "whole child." They would convert schools into happy places where youngsters could adjust to life by learning "social skills" instead of aiming at subject mastery. Older teachers still wonder why these theories proved so persuasive, when in practice they fell far short of their lofty intent.

In the early Forties a flood of ill-prepared pupils, infected with the keep-'em-happy philosophy that ravaged the lower grades, arrived at Boston Latin. Many needed to be taught to read, to spell, and to write acceptably. Teachers wasted precious time bringing them to a level they should have achieved several years earlier. Under these circumstances respect for honest achievement virtually disappeared. Grades were made to fit a "normal curve." Statistical distribution, not excellence, became the standard.

The author's point is valid. If this could happen to Boston Latin, it could happen anywhere. Those of us who have taught for twenty-five years or more in less selective secondary schools can merely add, sadly, that it did.

Marson insists, however, that the tide might have turned had the colleges given guidance to the high school curriculum by maintaining former entrance standards. Instead they accommodated themselves to candidates of lower achievement by eliminating a former requirement of admission, the written essay. They relied on machine-marked tests that revealed only a

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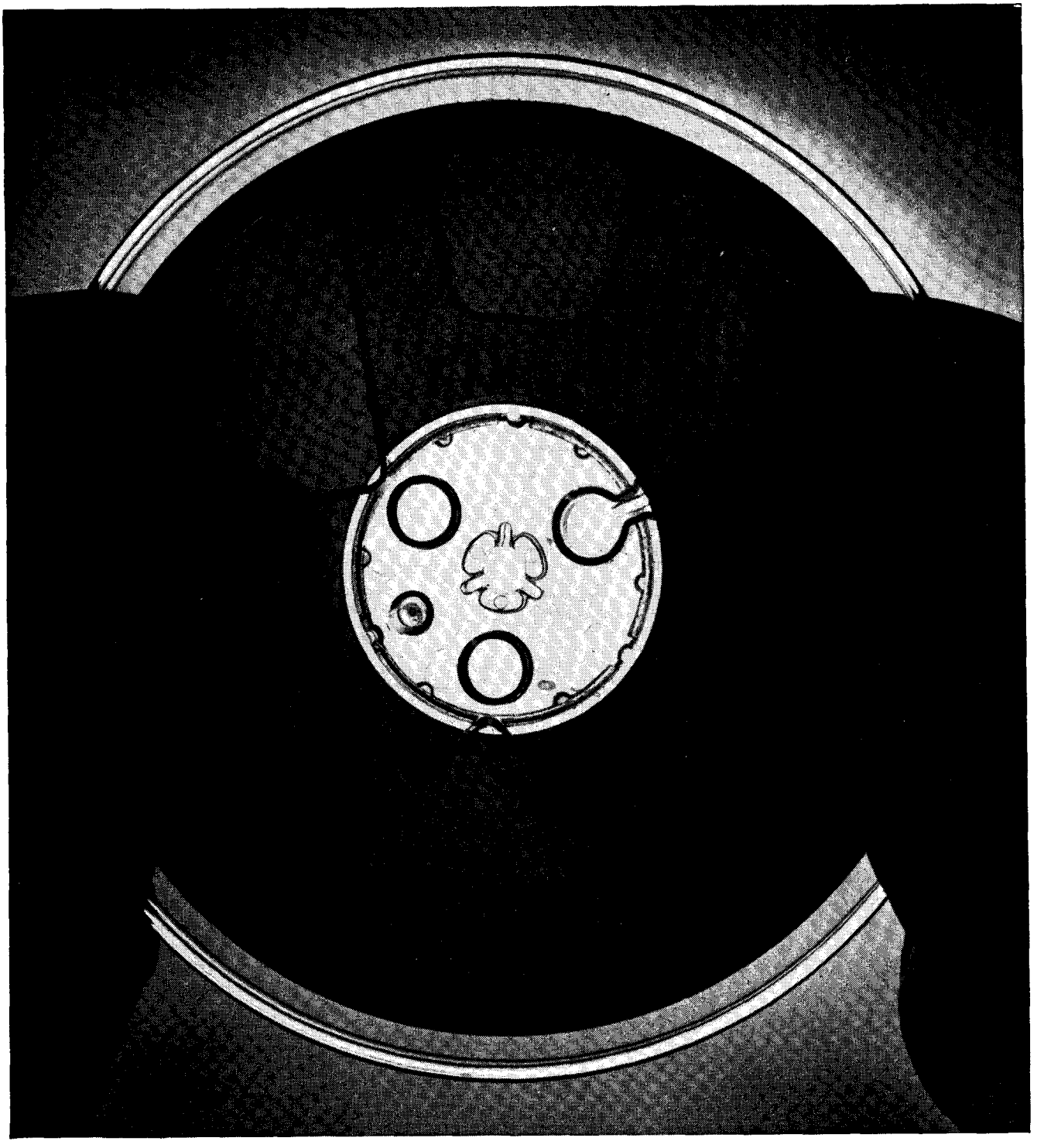

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knowledge of isolated facts culled from a variety of subject fields. They further concerned themselves with the applicant's "rounded" personality, his extracurricular activities, his athletic prowess. This system barred all but the well-adjusted conformists. In an era of increased college enrollment, this latter judgment is, I feel, unnecessarily harsh.

Marson's "program to solve the deepening crisis in American education" is well stated. However, he reminds us of what we already know; that good schools are dedicated faculties, not fine buildings; that standards must be re-introduced; that basics must be returned to the curriculum; that teachers must be given more esteem; that able young people must be attracted to this most important social endeavor by salaries comparable with those of other professions.

Few could disagree with these proposals. However, translating them into action would require a deeper examination of our existing notions. Can our schools, which are a basic reflection of the culture in which they find themselves, find full support for excellence? Do enough citizens value quality above quantity in intellectual matters? From the grades through the university level, more young people are attending school today. In this situation, can excellence escape dilution? Would we, even now, show great concern for our educational machinery, except for our rivalry with the Soviet Union? Do we so interpret democracy that we fear an intellectual elite might result from added educational opportunities for gifted youngsters? Although badly needed, can money alone solve the problems of education when the real crisis may lie in our scale of values?

The author does not touch on any of these questions. Perhaps a consideration of them might have revealed more fundamental causes for the decline of Boston Latin.

COMING NEXT MONTH

Democrats and Republicans differ in their views on education, school desegregation, and the proper role of the federal government in school financing. Next month SR's Education Supplement will present an analysis of the platform statements of the two major parties on these issues, and selections from speeches of the candidates which highlight the differences.

New Books

THE COMMUNITY JUNIOR COLLEGE. *By James W. Thornton, Jr.* Wiley. 300 *pp.* $5.95. An analysis of the function and special problems of an increasingly important type of educational institution.

EDUCATION AND THE STATE. *Edited by Frederick C. Gruber. University of Pennsylvania Press.* 95 *pp.* $2.75. Four essays on the challenge our changing society poses for education.

THE FEDERAL GOVERNMENT AND HIGHER EDUCATION. *Edited by Douglas M. Knight. Prentice-Hall.* 203 *pp.* $3.50. Final report and papers presented at the Seventeenth American Assembly, May 5-8, 1960.

AMERICAN TEACHING ABOUT RUSSIA. *Edited by Cyril E. Black and John M. Thompson. Indiana University Press.* 189 *pp.* $4.50. An examination of secondary, undergraduate, and graduate study of Russia and other non-Western areas in America's schools.

AMERICAN CULTURE AND CATHOLIC SCHOOLS. *By Emmett McLouglin. Lyle Stuart.* 288 *pp.* $4.95. An analysis and interpretation of the role of Catholic schools in American society by a former Franciscan priest and author of *People's Padre.*

KHRUSHCHEV AND THE CENTRAL COMMITTEE SPEAK ON EDUCATION. *By George S. Counts. University of Pittsburgh Press.* 66 *pp.* $1.50. A translation of the Russian "Theses" for education approved by the Central Committee of the Communist Party on November 12, 1958, with a commentary by the author.

PLANNING YOUR SCHOOL BUILDING DOLLAR. *By Carl H. Stautz. Chilton.* 119 *pp.* $2.75. An experienced architect tells how a community can predetermine the exact cost of a new school to avoid unexpected costs at the end.

THE TWO-WAY MIRROR: NATIONAL STATUS IN FOREIGN STUDENTS' ADJUSTMENT. *By Richard T. Morris. University of Minnesota Press.* 215 *pp.* $4.50. A study of attitudes toward the United States of 318 students from sixty-five countries enrolled at UCLA.

THE DISCIPLINE OF EDUCATION AND AMERICA'S FUTURE. *By Laurence D. Haskew. University of Pittsburgh Press.* 59 *pp.* $1.50. The 1959 Horace Mann Lecture by the dean of the University of Texas College of Education.

THE EXCEPTIONAL CHILD: A BOOK OF READINGS. *Edited by James F. Magary and John R. Eichorn. Holt, Rinehart & Winston.* 561 *pp.* $5.50. A synthesis of the thinking and research of the past decade on the education of the retarded, the handicapped, and the gifted, by leaders in the various fields.

THE ADOLESCENT: A BOOK OF READINGS. *Edited by Jerome M. Seidman. Holt, Rinehart & Winston.* 870 *pp.* $6.50. Articles on adolescent personality and development by leading psychologists, sociologists, anthropologists, and educators.

BIBLICAL THOUGHT AND THE SECULAR UNIVERSITY. *By George Arthur Buttrick. Louisiana State University Press.* 83 *pp.* $2.50. A contribution to the debate over the place of Biblical thought in higher education today.

BOTH HUMAN AND HUMANE. *The Humanities and Social Sciences in Graduate Education. Edited by Charles E. Boewe and Roy F. Nichols. University of Pennsylvania Press.* 224 *pp.* $4.50. Eleven papers appraising graduate education in America today by Howard Mumford Jones, Leo Gershoy, Pendleton Herring, and others.

A HISTORY OF EDUCATIONAL THOUGHT. *By Frederick Mayer. Charles E. Merrill.* 494 *pp.* $6.95. Analysis and description of educational thought from the ancient Orient to modern America.

TRAIN UP A CHILD: EDUCATIONAL IDEALS IN THE ANCIENT WORLD. *By William Barclay. Westminster Press.* 288 *pp.* $4.50. An examination of the methods and ideals of elementary education in the Jewish, Spartan, Athenian, Roman, and early Christian cultures.

PHILOSOPHY FOR AMERICAN EDUCATION. *By Kenneth H. Hansen. Prentice-Hall.* 310 *pp.* $5.50. An exploration of the basic issues of educational philosophy and their pertinence for actual classroom practice.

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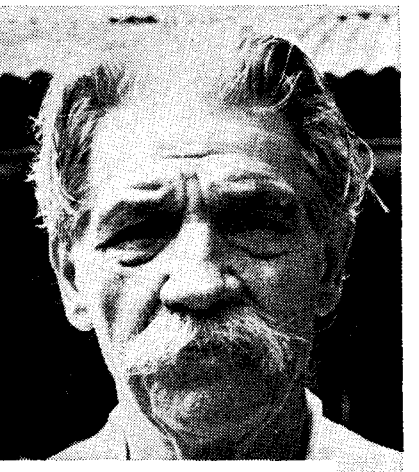
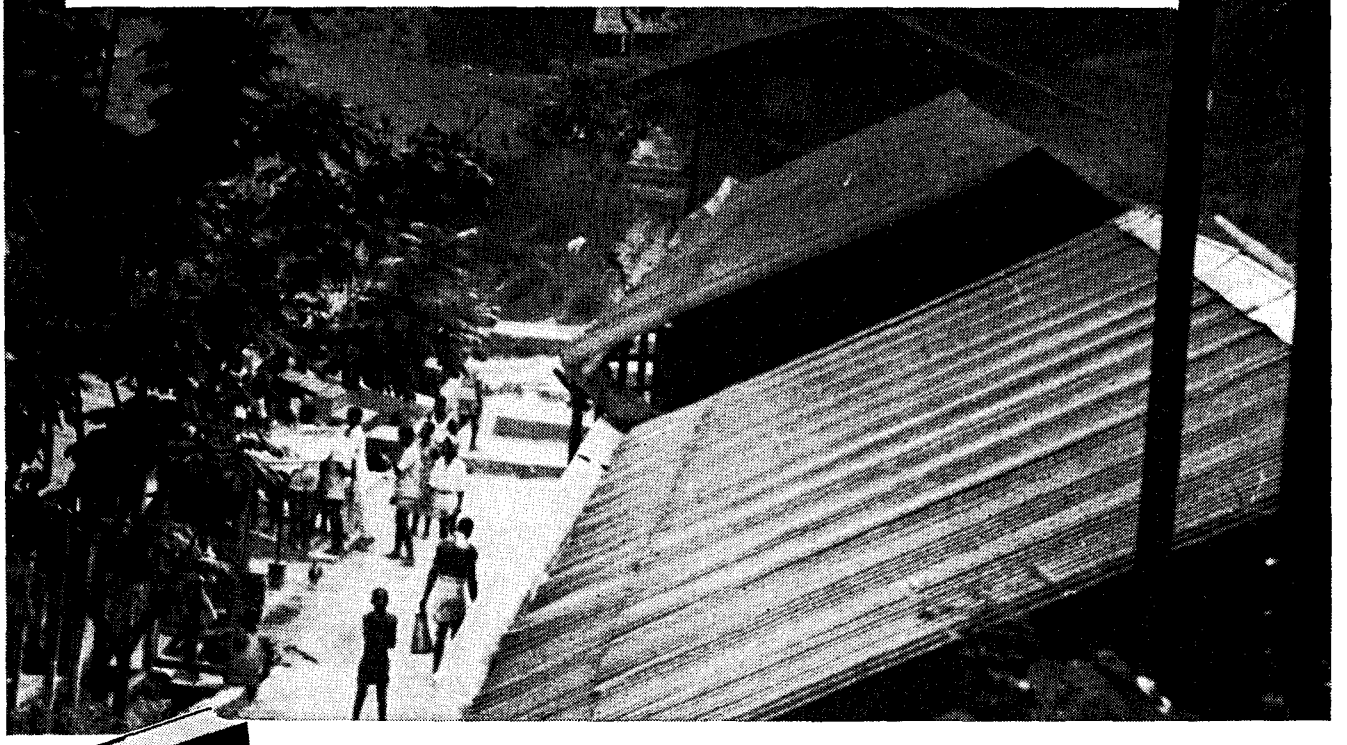


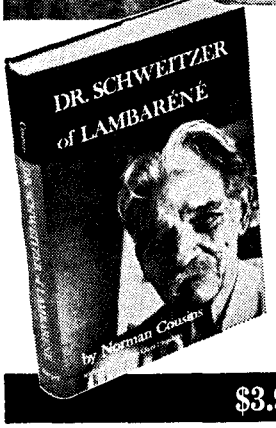
Here is the real Albert Schweitzer —genius in dungarees, Nobel Prize winner in a jungle hut—portrayed in his full human dimension by an important American writer and thinker

Dr. Schweitzer of Lambaréné

By NORMAN COUSINS

Editor of *The Saturday Review*, author of "*In God We Trust*"





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Is Ivy Necessary?

Continued from page 70

with their clutter and noise and dirt, the food antiseptic but tiresome; service nonexistent; popular music piped in relentlessly to drown out all conversation. If there must be music why not Beethoven and Bach? The residence halls with their Coca-Cola machines (the impoverished English provide every student with facilities for making tea), and their television, and the students packed three to a room. The student unions designed to look and feel like hotel lobbies, with the local paper (never the *Times*) and *Playboy* for sale at the newstand and a bowling alley in the basement. The student newspaper invariably featuring the most recent athletic contest or the forthcoming prom. You would as soon look at a Hearst paper for news of the world scholarship as to a university paper! Even the playing fields are closed to all but members of the varsity teams; the best facilities of the gymnasium set aside for teams; the hours of access to swimming pool or squash court rigidly fixed for the convenience of the coaches or of the teams.

WHAT is the explanation of what must be called the mucker pose in so much of higher education in America—of its anti-academic and anti-intellectual character? It is twofold. First is the widespread illusion that education is something that goes on in the classroom, something that comes by way of a "course" that a professor "gives" and a student "takes." This leads to the natural conclusion that when the classroom is closed, the process of education is over, and that the professor might as well go home and tend to his garden, the student might as well go to the Union and watch television. It is no exaggeration to say that if all lectures were abandoned, Oxford and Cambridge would go on much as they have been going on for centuries; perhaps the time is coming when we, too, will have to abandon "courses" as a kind of desperate gesture to prove that education consists in more than taking notes and accumulating credits. An educational system centered on the lecture course will, inevitably, disparage and neglect those other and more significant aspects of the educational enterprise, and this is particularly true of urban universities, where all the material circumstances encourage such disparagement and neglect.

The second explanation is one common to all higher education in America, but whose effectiveness—or burden—increases almost geometrically with the size of the institution. I refer to the elementary consideration that while European universities are run by their faculties, American universities are run by administrative bureaucracies, many of whose members have not the remotest notion what a university is about. The power elite of many of our large city and state universities consists of the deans (often only the dean or the vice president in charge of education is supposed to be interested in that enterprise), the personnel of the buildings and grounds department, the public relations officers, the coaches and athletic staff, the scores of minor officials who keep the machinery running. We take for granted that bureaucracy takes over in politics, and perhaps we should not be too surprised that it so often takes over in education as well. It is important to insist, however, that a substantial part of this administrative bureaucracy makes no perceptible contribution to education. Oxford and Cambridge, Paris and Heidelberg have managed without public relations offices for a good many centuries, and seem to get along pretty well. No universities outside America maintain paid coaches for sports, or fritter away money and energy on stadia and field houses. And clearly, most of the bureaucrats who fix the dining hour (five to five forty-five!), who work out complicated techniques of entry and exit from their bookshops, who permit only one door into the library, who assign air-conditioned offices to administrators and cubbyholes to professors, who make so many of the ground rules that control university life, are concerned primarily with their own convenience and not with education. Just as we will never eliminate the gross evils of intercollegiate athletics until we resolutely give the games and the playing fields back to the students, so we will never eliminate the crudenesses, the anti-intellectual rules, the mucker pose in higher education, until we give the universities back to faculty and students. One reason why Oxford and Cambridge colleges are admired by the whole world is that they are wholly administered by their dons—in finances, gardens, student life, libraries, playing fields, food and drink. The first act of any university president who wishes to restore academic amenities to an urban institution will be to put the bureaucracy in its place.

Yet no matter how enterprising or imaginative our urban universities are, they are nevertheless conditioned by the elementary fact of their location. American students who go by preference to semi-rural colleges, such as Smith or Leland Stanford, gladly spend a junior year (and sometimes more) in Paris or Madrid or Florence. Distinguished scholars who can rarely be lured to teach in Syracuse or Dayton, Kansas City or Denver, Houston or San Diego, cheerfully accept a call to Bologna or Turin, Heidelberg or Edinburgh or Copenhagen. What is it that attracts the American student and scholar to urban universities in Europe?

It is not the universities alone. It is in part the chance to be abroad, the chance to have a different kind of life. But when Americans go abroad for study or for teaching they do not search out the universities in smaller towns—Exeter, let us say, or St. Andrews, or Aarhus, or Pau. They head for the big cities. And this is because they know that they can count on an exciting relationship between university and community in almost every country of the Old World. What lures the American student is the life of the boulevards, the cafés, the bistros; it is the Latin Quarter; it is the opera and the ballet, the theatre and the experimental film; it is the bookshop on every corner, the dozen newspapers in every city; it is the mature student body, educating itself, joining in the risks of life, taking an active part in literature, journalism, art, and politics. It is, too, the beauty of the cities that they know they can count on—not just the beauty stored away in museums, but the beauty of houses that have been allowed to grow old, of parks and squares instead of parking lots, of riverbanks not given over to industry but to pleasure, of gardens in the heart of town, of bridges that you can walk across without risk of life, of bicycle paths that parallel busy boulevards, of sidewalk cafés, and of carnivals on street corners.

THIS is not the place to inquire into the causes of the blight that has fallen on American cities, but it is relevant to emphasize one or two considerations that concern the position of the university. One of them is—like the rural college—in part an inheritance from England; in part, too, it is a consequence of a classless society and overrapid industrialization. I have in mind the elementary fact that we have neither a patriciate, happy to identify itself with the cities, nor an aristocracy rich enough to maintain great town houses. It is the patriciate that gave character and culture to so many of the proud cities of the Continent: think of the burghers who beautified Florence and Venice, Frankfurt and Hamburg, Geneva and Copenhagen and Bordeaux and Prague and a hundred other places. For centuries now the patrician class has been content to identify itself with its city, to reside in the city, to take responsibility for the government, the schools, and the cultural life of its community. There are no private houses with gardens in the very heart of New

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York or Chicago or Philadelphia (Boston and Washington are still exceptions), but think of the private houses, the mansions and palaces, that grace the heart of London and Paris and Vienna and Rome!

The European patriciate usually patronized the urban university, and rejoiced in its scholars and its opportunities. Not always, to be sure, or universally. Oxford and Cambridge got in the way of London and some of the other "provincial" universities, but the first families of Manchester, Edinburgh, and Glasgow identify themselves gladly with their universities. So, too, with the patriciates of cities like Bologna or Dresden, the cities of the low countries or of Scandinavia. And everywhere—even in London and Paris—the relationship between the university scholars and the community is intimate and lively.

NOT so in the United States. New York City is an exception, to be sure, and possibly—though not certainly—Boston and San Francisco. But elsewhere urban universities make very little impact on their communities. What effect do the local universities have on the newspapers of Chicago or Detroit? What role do the universities play in the musical or theatrical life of Los Angeles? To what extent are university scholars a significant part of the social and club life of Pittsburgh or Houston? It is impossible to imagine Edinburgh society without its contingent of university scholars, or the government of Sweden without the contributions from the universities, or the journals and publishing houses of Paris aside from the scholars of the Sorbonne, or even the financial and corporate life of Copenhagen without the university contribution. But where in America do universities play a comparable role?

It is not enough for academicians to wring their hands and look wistfully to Edinburgh and Zurich and Stockholm. Most of our urban universities, it is safe to say, command just about the position they merit in their communities. If they cut themselves off from their communities and try to ape rural and ivy-clad colleges, they should not be surprised if the community ignores them. If they adopt the mucker pose of playing up athletics and social activities and playing down matters intellectual, they should not expect to command intellectual prestige. If they fail to maintain high academic standards or to attract a first-rate faculty, they should not be astonished if that segment of the community interested in education invests its loyalties in older or better colleges and universities. If they place their public relations in the hands of people who think a baseball victory more newsworthy than a translation of Horace, they must not be surprised if the community takes them at their word. Many of the problems that now afflict the urban university will take care of themselves if the university first sets its intellectual house in order.

But there remains the question of the nature of the relationship between the university and the community. That relationship should be intimate, but not dependent. How far can the university assimilate to the city without becoming parochial in its character? How far can it identify itself with the city without becoming a service station for local interests? These are difficult problems—more difficult with new American than with older European universities, more difficult in a framework that regards the university as primarily vocational than in one that takes for granted its scientific and philosophical character. Yet the experience of such institutions as Harvard, Columbia, the Hopkins, Chicago, Minnesota, and California suggest that these problems are by no means insuperable.

The first responsibility of the university is not to serve its immediate community but to serve the much larger community of learning of which it is a part; not to serve its immediate generation, but future generations. It is reassuring to reflect that those urban universities that resolutely act on this principle are also those that command the most ardent and generous support from their communities—London and Paris, let us say, or Harvard and Columbia and the Hopkins. The first purpose of the university is not to serve the practical and vocational needs of the local community—to turn out hotel managers or pharmacists, or to investigate the supposed needs of local industry ("Both the University of South Carolina and Clemson College as well as the private institutions, have made known their willingness to make their facilities available for industrial research programs of *practically every kind*," read an advertisement in the New York Times last year), but to serve the needs of society at large and in the realms of basic research. It is reassuring that the universities which act on this principle are those which, in the end, enjoy both affection and prestige.

Yet the obligation to be part of the community remains. Perhaps the simplest formula here is that while the university itself must not merge its identity with the city that houses it, the individual members of the university should be far more active in and take far more responsibility for, community affairs. They should live in the city; they

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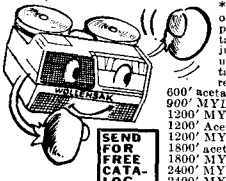

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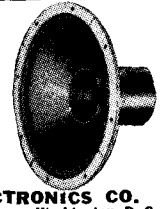

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should participate actively in the cultural life in the city—its music, art, and theatre, its newspapers and journals. They should be encouraged to take an active part in politics and public affairs. In all of these activities the university itself should cooperate, by making it convenient for its members to live in the city; by making its facilities available for civic purposes; by encouraging political or journalistic or even economic responsibility by members of its faculty. All of this requires a bit more boldness than most of our urban universities now display. It means that (as in Italy, for example) members of the faculty might be encouraged to edit newspapers. Perhaps that would give us better newspapers—who knows? It means that university administrations should not be frightened if their economists play an active role in labor unions, or help run the local Civil Liberties Union, or the local branch of the Foreign Policy Association. It means that the university should work closely with the local libraries, museums, and other cultural institutions.

If our universities are to enjoy the advantages of their urban position, if they are to be to American society what the great urban universities of Europe have been to their societies, they must assume responsibility for the development of urban and regional civilization. They have, most of them, a large domain and immense potential wealth: think how the urban universities of Italy and Germany jostled each other; think what they contributed to the civilization of those people and countries! They have, most of them, great cultural resources in the cities themselves. What they need is an awareness of their opportunities and potentialities; what they need is a philosophy. They should foster the spirit that animated Pericles and his fellow Athenians:

> Ours is no work-a-day city. No other provides so many recreations for the spirit. . . . We are lovers of beauty without extravagance and lovers of wisdom without unmanliness. Wealth to us is not mere material for vainglory, but an opportunity for achievement. . . . Our citizens attend both to public and private duties, and do not allow absorption in their own various affairs to interfere with their knowledge of the city's. . . . Let us draw strength not merely from twice told arguments—how fair and noble a thing it is to show courage in battle—but from the busy spectacle of our great city's life as we have it before us day by day, falling in love with her as we see her and remembering that all this greatness she owes to men with the fighter's daring, the wise man's understanding of his duty, and the good man's self-discipline in its performance.

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Open Minds

Continued from page 68

the non-material values of the human spirit which set man apart from other animals.

If the teachers can't quite make it we should not be surprised. We are asking them to bear an enormous burden. They are expected to be our conscience, to live in a world apart, without acclaim, without recognition, without the resources even to indulge in a satisfying intellectual life. We are asking too much!

What is the cure for the educational malaise? It lies, I believe, in massive doses of new ideas and the realization by parents, teachers, school boards, and administrators that many of the old ways are inadequate, outdated, and stultifying.

During the past few years a ripple of innovation has been fanned into a national wave by foundations, imaginative local educators, independent citizens' committees, scattered school boards, a few (very few) state departments of education, individual teachers, and some death-defying principals.

Today a sense of adventure courses through the schools that have adopted these experimental programs. Clichés and stereotypes are losing their firm footholds. Tried and untrue formulae are being discarded "with all deliberate speed," and if the deliberateness usually exceeds the speed it doesn't halt the inexorable march of progress.

MAGIC numbers are on their way out. Experiments in all parts of the country have indicated that the traditional ratio of roughly thirty to one is in fact too large for discussion purposes, too small for lectures. Carefully organized research, in which identical groups of youngsters are matched, has revealed that the gifted lecturer can teach classes five times as large as the conventional group with approximately the same effectiveness.

Consider the far-reaching implications of this one breakthrough. The teacher who is capable of instructing five times the usual number of students frees four other teachers during that period. They can utilize this time in the preparation of their own subject matter, possibly for large-group lectures in areas of their own special competence. The four can meet for cooperative planning, a departure from the traditional isolation. The time can be used to harness community resources for a future presentation—to work with libraries, museums, laboratories; or industries that have vivid contributions for the classroom.

The teacher who reaches five times the traditional number of students casts new light on solutions to the teacher shortage and suggests some answers to the salary dilemma. When she enlists the aid of devices like magnetic tape, film slides, and overhead projectors that cast magnified images, she hurdles another educational rut. It is a curious paradox that the schools which stimulate their students' interest in new technology are themselves archaic technologically and are loath to adopt new techniques of communication. When our gifted, experimental teacher turns to television the revolution is complete, for now she reaches thousands of youngsters simultaneously.

"If we have a shortage of superior teachers, let's spread individual talents as far as possible," say the experimenters.

As of last spring, 569 school districts and 111 colleges and universities were utilizing television for instruction. Great refinements have been made since the schools took their first hesitant and expensive steps in this direction.

THROUGHOUT the United States, teachers responded to the advent of classroom television as a threat to their security. The picture of an impersonal, robot-like communication between TV screen and child, eliminating the need for the teacher, was transmitted by word of mouth and by educational publications. A nation of pop-eyed, empty-headed children was in the offing. Gradually it became evident that television could provide scarce talents otherwise not available to school systems—conversational foreign language teachers for elementary grades; enthusiastic science teachers demonstrating equipment lacking in most schools; experts of national prominence; and, most important, superior teachers with that rare magnetic quality that holds and influences students.

Like the other new ideas, it held out the hope of an expanded horizon for the superior teacher. It offered too, the possibility of a rich working partnership between the classroom teacher and her television colleague. Comparisons of the achievement of youngsters receiving televised instruction with that of students in conventional classes have revealed little difference.

Obviously the mere use of television does not improve anything. A mediocre teacher on television has the power to spread her mediocrity like a brush fire. There are some schools using television as a "gimmick" and striving for theatrical effects at the expense of learning —but these are rare and cannot be cited fairly in an attempt to downgrade one of the most hopeful developments in education.

In its possibilities of reaching virtu-

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ally limitless audiences, television represents another thrust at inflexibility in our schools.

Television reflects the end of the magic number approach to education and the adoption of new methods of organizing our schools. So does the concept of team teaching.

An elementary school may be divided into several teams, each consisting of several teachers and 100 or more students. A team may cross two or three grade levels. Liberated from the thirty-to-a-room rigidity, the teachers in each team plan flexible-sized classes, basing their size on the nature of the subject matter, the caliber of the students, and the type of presentation. Since the team extends beyond a single grade, children may be mixed chronologically. A youngster gifted in mathematics but lagging in language arts can work with an advanced group in the former and a special class in the latter. There is opportunity for large-group lectures, intimate seminar grouping, and independent study.

Youngsters are not penned in the same room with the same teacher all day. Instead, the skills of several teachers, specializing in the subject matter in which they are best qualified, are brought to bear upon each child.

Team teaching offers tangible rewards in salary and prestige for the demonstration of leadership and exceptional teaching skill. Each team is headed by a team leader and one or more senior teachers, who are paid additional salaries for their increased responsibilities. This kind of organization provides a new outlet for the gifted teacher who aspires to leadership in her profession and whose only alternative in the past was an administrative position removed from the classroom.

EACH team is provided with clerical assistance to reduce paperwork chores. All in all, the innovation represents a conscious effort to lift the level of teaching to that enjoyed by other professions, to stimulate the teachers' creativity and free them from drudgery while reorganizing classes to *take advantage* of the individual differences of children. Lexington, Massachusetts, and Norwalk and Greenwich, Connecticut, are among the communities currently experimenting with team teaching in their elementary schools.

There is a direct relationship between team teaching and the recruitment of high-quality teacher candidates. The top-notch liberal arts graduate will hesitate on three basic counts before joining the teaching profession. For one thing, teachers averaged $5,059 in earnings in 1958, less than half the average income in seventeen other professions. For another, the paths to advancement in teaching are unmarked. A third consideration, for those aware of the reality of teaching, lies in its frustrating limitations. Rigid school organization can stifle the creative mind.

TEAM teaching attacks on all three fronts. Its techniques are not limited to elementary schools but are also coming into wide use in high schools.

In the secondary schools, those citadels of Prussian scheduling, great strides have been made by experimentation. The Commission on the Experimental Study of the Utilization of the Staff in the Secondary School, directed by J. Lloyd Trump, has broken new ground in an effort to free high schools from their traditional shackles. The commission, appointed by the National Association of Secondary School Principals, and backed by the Ford Foundation and the Fund for the Advancement of Education, has supported experimental programs in about 100 junior and senior high schools.

As Dr. Trump writes in the commission's publication, "Images Of The Future":

> The secondary school of the future will not have standard classes of 25 to 35 students meeting five days a week on inflexible schedules. Both the size of the groups and the length of the classes will vary from day to day. Methods of teaching, student groupings, and teacher and pupil activities will adjust to the purposes and content of instruction.

It is significant that the National Association of Secondary School Principals, under whose aegis Dr. Trump has worked, is a department of the National Education Association. This most powerful of the nation's education groups numbers more than 700,000 members. It has a tradition of conservatism in the acceptance of new ideas, but once it supports innovation it can end the tragic twenty to twenty-five-year lag between the origination of an idea and its acceptance.

The NEA's Project on the Academically Talented Student, directed by Dr. Charles E. Bish and supported by the Carnegie Corporation of New York, is another example of its pioneering activities. Dr. Bish has developed a clearing house whose files include thousands of programs for the talented and a consulting service whose impact has been felt all over the United States.

In June his project released a report based on a conference held by the NEA and the Modern Language Association. The report recommended that the study of foreign languages begin in the elementary school, preferably not later

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Coming on the heels of successful experimentation in the teaching of languages in elementary school, this report should help to administer the *coup de grace* to superintendents and principals whose apathy has slowed this obviously desirable development.

Another Carnegie Corporation grant, to the North Central Association of Colleges and Secondary Schools, is being used to improve practices in identifying, guiding, and motivating 18,000 students in 100 high schools.

The wave of experimentation throughout the nation is impressive, but it is, in fact, a drop in the bucket. There are about 45,000 school districts in the United States; only a relative handful are examining new ideas. Ingenuity, imagination, and tolerance are perhaps more essential to the resolution of our school crisis than is money.

Too few school superintendents, school board members, and government officials have kept pace with progress. The New York State Education Department's willingness to consider unorthodox programs, as attested by its commissioning of "Schools Of Tomorrow—Today," is a unique exception.

PROGRESS is slowed, too, by the schools' frequent suspicion of the public. Faced with critical problems, one would expect that the schools would turn outward and welcome public participation in their solution. It is true that there is greater public interest and participation than ever before, but this falls far behind the need. Speaking in generalizations (for there are many exceptions to each of these points), the schools have been loath really to admit their patrons. On a superficial basis there is acceptance of the public's right to know, but few school systems have welcomed public suggestions in the crucial areas of programming, and critical appraisals are as welcome as the Asian flu.

Some of this reaction stems from the events of the early 1950s, when Senator McCarthy's influence had reached the schoolhouse door and irresponsible charges were leveled at textbook writers and school programs. At that time, some conservative, Republican textbook authors as well as liberals were pilloried because they discussed the New Deal era with objectivity, and there was frequent interference with teachers and with the principle of academic freedom.

Schools have always been harassed by the propaganda of pressure groups, those economic and political organizations which attempt to drive their partisan points into youngsters' minds. But it is quite easy to separate the self-seeking and the selfishly motivated pressure groups from the responsible citizens who have no axe to grind other than a demand for better schools. The independent citizens' groups which sprang up during the heyday of the National Citizens Commission for the Public Schools have been scrupulously non-partisan and, with groups like the League of Women Voters and the American Association of University Women, have made notable contributions to improved education.

Those principals and superintendents intelligent and open-minded enough to work with these groups can harness community opinion for better schools regardless of cost. But too many principals and superintendents are wedded to the status quo. They prefer to keep local PTAs in their hip pockets, concentrating on innocuous fund-raising drives and pleasant social events, rather than on searching self-examination.

MUCH of their reticence is easy to understand. In the "good old days" there was a great cultural gap between the teacher and the community, the teachers being the intellectual leaders of the herd. Today the lay leaders of community groups tend to be as well or better educated than many of the educators. A natural conflict has arisen. In addition, the dogma of seniority has frozen in many second-rate school principals who are all too aware of their inadequacies and whose instincts for survival are understandably strong. They are as eager for change as building trades workers are for automation.

Philip H. Coombs, Program Director of the Ford Foundation's Education Division, has suggested that every public school system and every institution of higher learning appoint "a vice president in charge of heresy."

"His job," said Dr. Coombs, "would be to welcome fresh ideas, to encourage the trying out of new approaches in his school system or college, to evaluate the results, and to pass these on, good and bad alike, to colleagues in other school systems and colleges."

Dr. Coombs has pointed out that "what the advancement of education requires, just as much as more money, is a larger and more dynamic frontier of experimentation and new developments, and a pervasive professional mood which not only tolerates innovation, but which welcomes and encourages it. Herein lies today, I believe, education's greatest shortage."

This is one shortage we cannot afford. It can be ended by an informed public.

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Ben Willis

Continued from page 75

school board that will attract and hold a good superintendent.

The modern large-city school superintendent must be a builder, a vigorous executive, and a man of action. But Mr. Willis also finds time to provide the intellectual leadership without which even the best-organized and managed school system will fail to achieve sound educational goals. He is at ease with university scholars and has drawn many of them into his continuing efforts to put rigor into the school curriculum. Even before the Soviet Sputnik stirred grave concern about our curricular flabbiness, Chicago high schools were requiring four years of English, three of history, and three of science and mathematics. Willis dramatized the special needs of the academically talented by a special program for the 100 ablest students in each school. He has reintroduced summer schools, expanded the city's junior colleges, and has begun construction of a new North Side teachers college that will help meet the city's increasing need for more and better teachers by providing teacher education firmly grounded in the liberal arts.

All this costs money—lots of it—but Chicago has never turned down a Willis bond issue. The state of Illinois, too, has been boosting state aid to the city. It

now stands at $252 per pupil per year, but Willis is aiming for $400—and few people doubt that he will eventually get it.

Vigorous leadership inevitably arouses opposition, but Ben Willis also generates intense loyalties on the part of those who work with him. His teachers find him both an inspiring leader and a Socratic gadfly who challenges them to continuous self-examination. Some say he is not an easy man to work with because he makes rigorous demands and expects others to follow his Spartan pursuit of excellence, but they add that he never pushes people around and expects no more than that they do their best. His board acknowledges both his leadership and his skill. He is known as an extraordinary synthesizer with an agile, penetrating mind, who can go directly to the heart of an intricate problem in either fiscal policy or curriculum. His tactics grow out of intense conviction, able staff work and sincerity, but he can be firm when necessary. When asked by a member of one of his earlier school boards if any modifications could be made in a list of new teachers whose appointments he had submitted for approval, Willis is reported to have replied: "Certainly. You can modify it simply by getting a new superintendent."

It seems clear that Ben Willis sees good teaching as the most important key to educational improvement. This conviction lies behind his efforts to raise salaries, build new and better teachers colleges, and make Chicago schools more attractive places in which to teach, so that the city's best teachers will no longer move to the suburbs. He regards buildings, curricula, and fiscal policy as merely the means to better standards for instruction.

There is a sense of urgency in the way Ben Willis goes about his job—an urgency that reflects a conviction that what he and his teachers do with Chicago's schools will affect the course of history and that there is no time to wait. He is a man in a hurry, who knows where he wants to go and is determined to get there.

* *

BOSTON MUSEUM
Christmas Cards

An unusual new group of 90 cards, each an exquisite reproduction from the Museum's own collections. The cards cost from 10¢ to 25¢ each and can be purchased by mail or at the Museum itself. Mail coupon below, enclosing 10¢ for the Museum's illustrated catalogue. Gift suggestions including sculpture, jewelry reproductions; tiles; records; miniature scrolls; note sheets; calendars are also listed.

Museum of Fine Arts

SALES DESK • BOSTON 15, MASS.

Please send me the Museum's 1960 Christmas Card catalogue, 10¢ enclosed. (α)

Name .....

Address .....

* *

JAMES B. CONANT says:

"As Commissioner Allen says in his foreword, this volume presents a vivid picture of the kind of experimentation which promises to lift the level of education in this nation. Although the final verdict is not yet in as to the success of many of these experiments, interested citizens and school administrators will find this volume well worth reading."

SCHOOLS OF TOMORROW—TODAY

by Arthur D. Morse. An eye-opening, national report in personal and immediate terms of what has been — and can be — accomplished through new programs of team teaching, grading, special progress, TV use, teacher aides, student guidance and school district consolidation. *Paperbound, $1.50 at all booksellers.* **DOUBLEDAY**

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While School Keeps

Continued from page 76

districts, more active citizen support, greater participation by businessmen in a national effort to improve the schools, and a clearer view of what the schools should be trying to achieve and of the scope of their responsibilities.

CONCERN FOR QUALITY in education inspired more action and relatively less rhetoric during the year. Some examples:

- Six widely different school systems in Ohio initiated a cooperative program with Ohio State University to produce eighteen new secondary schools that will incorporate the latest expert knowledge in both learning and construction.
- The National Education Association launched a king-sized project to study changes in the curriculum in some 500 schools as a basis for drawing up a model school program for the space age.
- The University of Pittsburgh announced overwhelming student acceptance of its experiment with an eleven-month, three-semester school year that allows students to complete undergraduate school in less than three years. Parsons College in Fairfield, Iowa, announced similar success with its highly flexible three-semester experimental program.
- The Learning Resources Institute was established last October to administer "Continental Classroom" and to perform other functions. With a membership of eleven national educational organizations and a board made up of representatives of education, industry, television, radio, and publishing, the Institute has charted three main areas of activity: over-all supervision and planning for the TV series "Continental Classroom," development of the new Midwest Program on Airborne Television Instruction, and exploration of long-range possibilities of other means of learning, such as teaching machines and programmed texts.
- Four colleges in the Connecticut Valley—Amherst, Mount Holyoke, Smith, and the University of Massachusetts—are sharing faculty, facilities, and students to offer a wider range of studies than any one could make available alone. Examples are architecture, advanced Russian, and astronomy. Cooperative academic projects on an even larger scale have been tried by Big Ten universities since 1958 and plans for the future call for joint ventures of greatly expanded scope.
- A coordinated view of a whole range of experimental programs that have irrevocably linked change and quality in education is given in "New Directions to Quality Education: The Secondary School Tomorrow," by J. Lloyd Trump. Sponsored by the National Association of Secondary School Principals, the booklet follows an earlier publication, "Images of the Future." Together, they describe many of the innovations that have been tried, tested, and are on the way in American high schools.

COLLEGE FRESHMEN are better prepared than in the past, according to admissions officers and faculty members. They have taken more solid subjects; a larger number have had four or more years of math; college entrance examination scores are higher; minds are livelier and more intellectually curious; an increasing number enter the freshman year with college-level courses already to their credit.

The more venturesome prophets see the freshman year withering away in time; students will leave high school with a sure command of the English language, knowledge of calculus, and a college-level introduction to the social and physical sciences. But this is the story only from leading colleges and universities. Nationwide, 40 per cent of all college freshmen never make it to graduation day.

NEARLY EVERYONE IS AGREED that education is going to cost a great deal more in the years to come. Few deny that the nation has the resources to foot the bill. But there is less agreement on how much is required or where the additional funds should come from.

Proposals to double annual expenditures for teachers' salaries and school construction over the next ten years were considered and approved by representatives of sixty national organizations concerned with education. At a Washington conference on "national goals" for education, called by Arthur S. Flemming, secretary of Health, Education and Welfare, the main question raised was whether the proposals went far enough.

Secretary Flemming has promised that a conference will be called to consider how rising school costs should be divided among federal, state, and local governments.

CHARGES OF GHOST-WRITING in the classroom haunted several large universities in the New York area during the year. Undergraduate term papers were "bought," stand-ins were hired to take mass examinations, and even Ph.D. theses were ghosted.

The charges raised serious questions about the depersonalized nature of higher education in our large colleges and universities. There has probably always been some cheating at the undergraduate level, and some college administrators have been free to admit it, but the thought that Ph.D. theses—studies designed to demonstrate the candidate's ability to make an original contribution to knowledge in his field—could be bought, led to some rapid soul-searching.

AS THE NATIONAL DEFENSE EDUCATION ACT completed its second year of operation, some earmarks of success were evident. Nearly $400 million had been spent—about $250 million in federal funds and $143 million in money from states, local school districts, and institutions of higher learning. Some $62 million in federal funds and $7 million in matching funds have gone to 90,000 individuals under the student loan program; $90.5 million has been obligated to strengthen instruction in science, mathematics, and modern foreign languages in elementary and secondary schools. The graduate fellowship program is operating at its maximum authorization, with 2,500 fellowships awarded to date and 678 new or expanded programs approved. The guidance, counseling, and testing programs are operating with fifty-three states and territories participating.

Main bone of contention under the NDEA remained the loyalty oath and non-Communist affidavit, with the latter drawing most of the fire. Fifteen colleges and universities, including some of the nation's leading institutions, have withdrawn from the student loan program because of opposition to the affidavit. Eight more have declined to join the program and nearly fifty others have protested, though they have continued to participate.

BOGUS ACADEMIC DEGREES, issued by nonexistent institutions of higher learning in the United States, were reported in a study by the American Council on Education, "American Degree Mills." Defrauding foreigners, often in underdeveloped countries, of an estimated $75 million annually, the racket was giving American education a bad name around the world. But only two states assert effective control over mail-order education. The report recommended action by Congress and uniform legislation.

Proving that the world is round, the sale of worthless academic honors to American scholars by diploma mills in Europe also was reported. Lifetime membership in a scholarly-sounding foreign institute could be had for as little as $60—payable in five installments of $12 each, if desired.

—James Cass

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KINGSLEY DOUBLE-CROSTIC NO. 1382

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

A. Minister to Spain for U.S. at time of blowing up of the battleship "Maine".

B. The igniting property of an electric spark.

C. Specifying a woman without a husband.

D. In physics, the rule about the volume of a gas in relation to its temperature (3 wds.).

E. Ornamental shirred work done in a variety of fancy stitches.

F. Earliest gathered treasures of orchards, etc. given as thank-offering to ancient deities (3 wds.)

G. Marine bivalve with box-like interior (2 wds.).

H. Cathedral portal situated at the left, part way up the nave, or admitting to that transept (2 wds.).

I. Condition of having slight support or basis; insubstantiality.

J. Least possible inhalation of a fragrance (2 wds.).

K. Places for the fostering and development of living things, ideas, etc.

WORDS

47 5 97 86 62 2 59 90

152 89 31 148 81 177 16 162 41 119 142

195 67 85 165 45 121 196 23

141 168 24 52 8 105 151 60 188 146 48 138

69 73 46 192 42 107 179 154

34 56 161 44 193 27 54 125 171 70 123 178 102 39

20 99 117 190 126 104 133 175

124 134 75 92 13 11 37 108 166

55 201 140 130 91 176 87 189 118 29 122

185 182 114 98 198 172 61 132

173 158 137 129 33 149 9 28 110

DEFINITIONS

L. Small, often portable, steam machine, nicknamed as developing less than one horsepower, used as an auxiliary in heavy work (2 wds.).

M. Large ship; fleet of vessels.

N. Food.

O. Frenchman's breakfast.

P. What St. Paul quoted to the Corinthians from Isaiah about "the things which God hath prepared for them that love him" (4 wds.).

Q. English playwright, a founder and editor of "Punch" (1809-1870).

R. Spotless.

S. Believer in rule by the mob.

T. Daughter of ancient Epopeus, changed into an owl, whose name is given to genus of certain small fruit bats of Asia.

U. American *Salix discolor*, with large, silky cylindrical aments (2 wds.).

WORDS

159 78 6 82 76 83 38 72 180 181 131 199

88 95 36 30 50 1

17 139 3 164 116 103 120 111 100 153 65

186 63 79 22 71 160 26 49

163 156 167 93 194 7 51 109 74 77 143 187 136 10

19 14 144 112 101

66 184 200 183 21 80 115 84 106 57

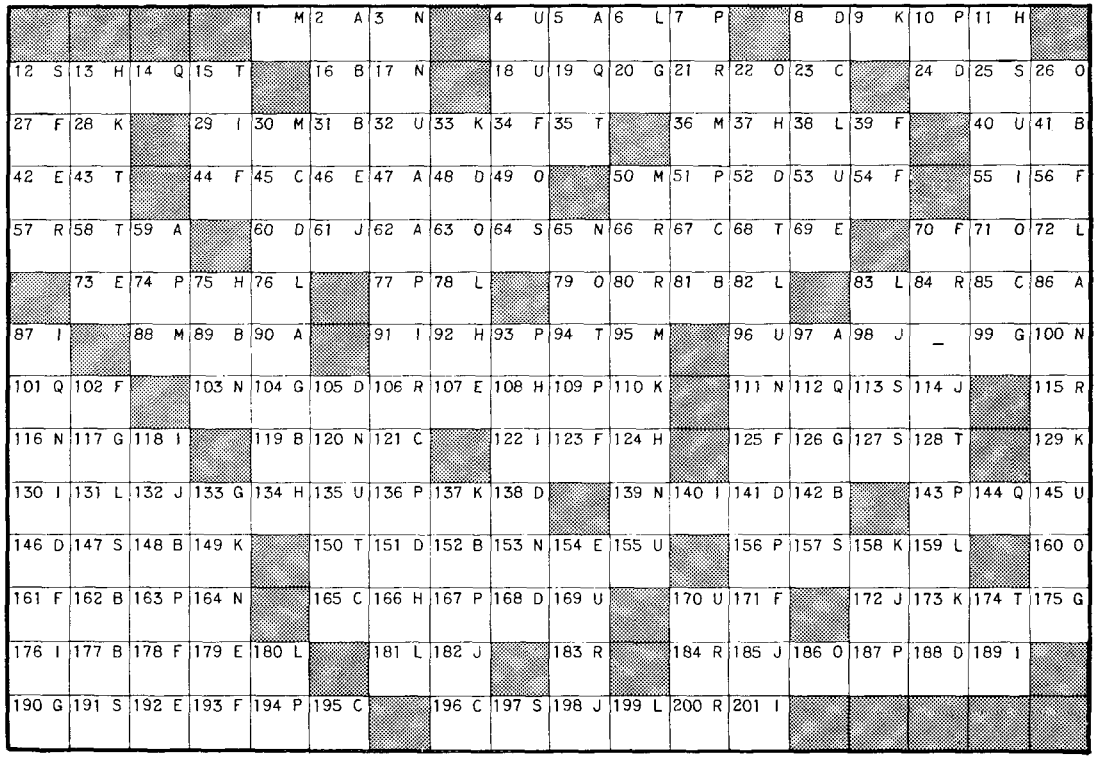
191 64 25 147 157 197 113 127 12

68 35 174 150 58 15 94 128 43

155 4 145 169 18 53 32 40 96 170 135

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 22 of this issue.

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ANNOUNCING *SR's* EIGHTH ANNUAL

World Travel Photo Competition

TWO GRAND PRIZES

for color winner: **A TRIP TO THE ORIENT**

for black-and-white winner: **A TRIP TO ROME**

PLUS 20 ADDITIONAL CASH PRIZES

Award-winning photographs will again be featured in Saturday Review's annual World Travel Calendar issue. The next Calendar, to appear January 7, 1961, will report forthcoming events of major importance to tourists during the coming year in fifty countries.

The Calendar will be fully illustrated by the World Travel Awards photographs. The Grand Prize winner in color will be reproduced on the cover of the January 7th issue, while the Grand Prize winner in black-and-white will be featured prominently in the Calendar itself.

The Awards pictures will be chosen by the following judges, all distinguished in the field of photography:

Norris Harkness—Past President, Photographic Society of America, syndicated columnist, and leading authority on photography.

Ivan Dmitri—Leading color and magazine photographer.

Leopold Godowsky—Co-inventor of Kodachrome.

The important thing is to read the complete rules below, and start sending in your entries now, either color or black-and-white.

Deadline for entries is October 15, 1960.

SR's 1959 PHOTO CONTEST WINNERS

Carol Guyer of New York City, 1959 winner of the grand prize for color. Mrs. Guyer won a round-trip to Tokyo with her photograph, "Woman of Bosnia."

Charles H. Martens of Montclair, New Jersey, 1959 winner of the grand prize for black-and-white. His picture of Genoese houses won for Mr. Martens a round-trip to Paris.

PHOTO AWARDS

Saturday Review

25 West 45th Street, New York 36, N. Y.

Should the Grand Prize winners prefer some other trip than the ones outlined above, the equivalent for one or two persons can be arranged on request.

Award Rules

1. The contest is strictly for amateur photographers. Anyone is eligible except employees of Saturday Review, members of their families, and individuals who personally, or any members of whose families, are engaged in the manufacture, sale, commercial finishing, or professional use of photographic goods.

2. Pictures must have been taken after July 1, 1959, during a trip away from home for either holiday or business purposes.

3. Black-and-white photographs

a. Prints must be submitted in glossy prints no larger than 8 x 10, unmounted.

b. On the back of the photograph must appear: name and address of photographer; make of camera and film used in taking the picture; date and place it was shot.

c. Developing and printing may be done by a photo-finisher or the entrant. No composite pictures such as multiple printing or montages are eligible. No art-work or retouching on prints or negatives from which they are made is permitted.

d. No negatives should be submitted.

e. No prints will be returned.

4. Color photographs

a. Transparencies must be originals and must be mounted, preferably in cardboard.

b. Color prints are eligible.

c. Stereos are eligible. Only one transparency need be sent.

d. The same data must be given as specified above for black-and-white prints and must be written on the mount of each transparency or on the back of each print.

e. Transparencies and color prints will be returned to entrant only if accompanied by return postage.

5. Saturday Review assumes no responsibility for negatives, prints or color transparencies, but reserves the right to publish within its own pages as part of the Awards competition any pictures submitted, whether winners or not.

6. To enter the contest, mail no more than six black-and-white pictures and/or six color pictures to this magazine's World Travel Photographic Awards Department. All pictures must be postmarked no later than October 15, 1960, to be eligible for judging. **IMPORTANT: NO MORE THAN TWELVE PICTURES, SIX IN EACH CATEGORY, CAN BE SUBMITTED BY ANY ONE ENTRANT.**

7. Pictures will be judged on photographic quality and originality in choice and treatment of subject. The decision of the judges will be final.

8. Before receiving a final prize, the entrant must sign a statement that his picture, or any closely similar picture of the same subject or situation, has not been and will not be entered by him in any photographic contest other than the one conducted by this magazine, and has not been and will not be offered for publication in any manner prior to January 7, 1961. Winning pictures become the property of Saturday Review.

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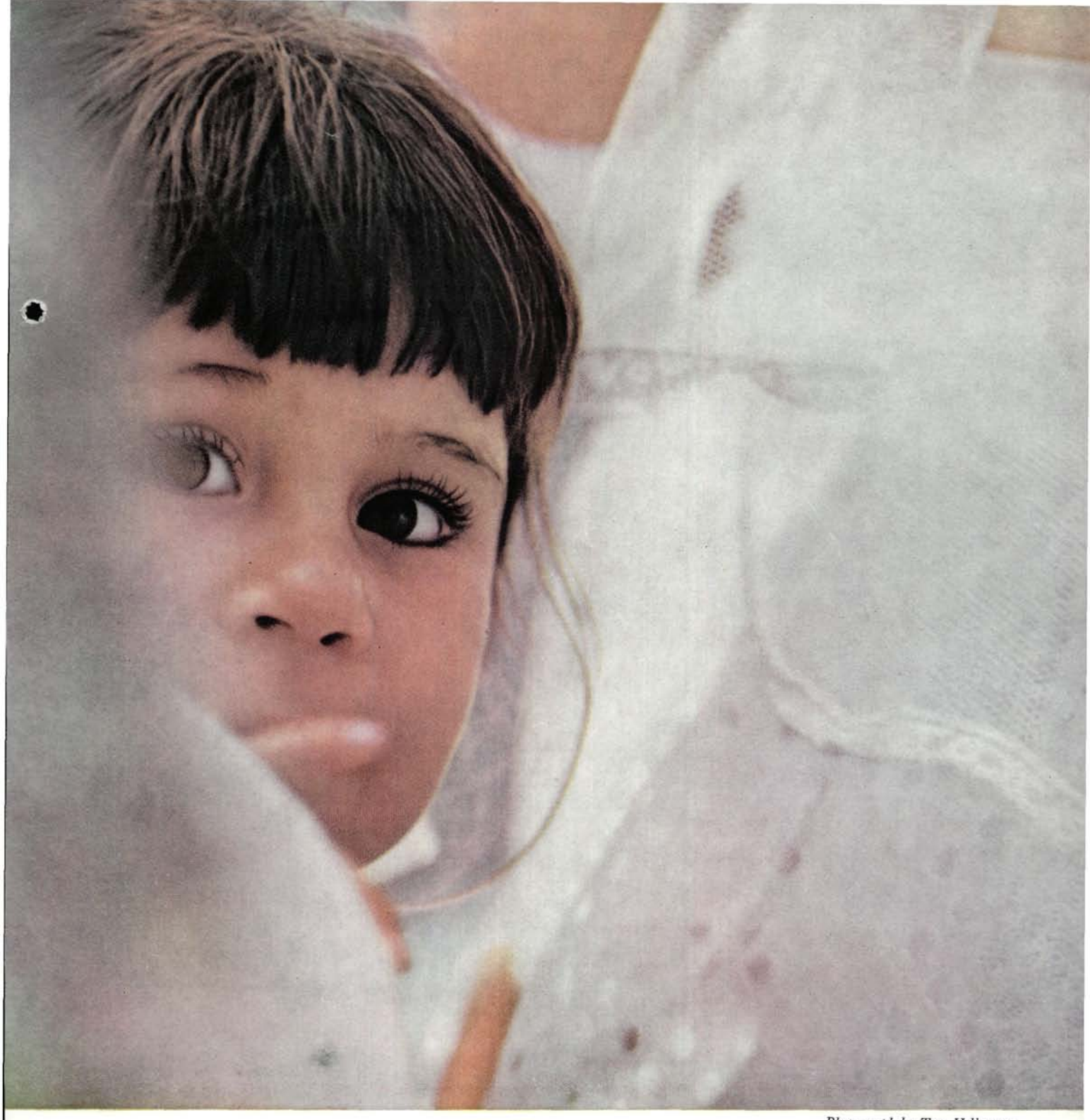

Photograph by Tom Hollyman.

Portrait of the reason for Puerto Rico's "Operation Bootstrap"

THIS little Puerto Rican girl is attending her sister's confirmation. She is not quite sure what's going on. But she knows it's rather important. Her parents said so.

Before long, she will understand the muslin-misted beauty of this somewhat puzzling day. And she will be hoping to find much the same beauty in her daily life. Puerto Rico is doing its best to see that she will not be disappointed.

Speaking of Puerto Rico and the future, Governor Muñoz has this advice.

"Operation Bootstrap has already brought us new industries, fatter pay checks and fuller larders. But prosperity is not an end in itself. If we don't make our new industrial biceps serve the quiet mind and the gentle spirit, we shall have gained nothing."

When you go to Puerto Rico, notice the children—how courteous they are, how proud they seem, and how easily they laugh. Such things tell you more about "Operation Bootstrap" than any economic report.

For this is no blueprint for automatons. It is a dedicated effort to make this island a good place to be born. A good place to grow up. And a place that anybody would be proud to call home.

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666 Fifth Avenue, New York 19, N.Y.

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SS PRESIDENT CLEVELAND

Sailing to the Orient November 13

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College Place, Washington

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1960 HOLIDAY CRUISES FROM SAN FRANCISCO

SS PRESIDENT HOOVER	November 3
SS PRESIDENT CLEVELAND	November 13
SS PRESIDENT WILSON *(from Los Angeles, Dec. 8)*	December 6
SS PRESIDENT HOOVER	December 18
SS PRESIDENT CLEVELAND *(from Los Angeles, Dec. 30)*	December 28

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TWICE MONTHLY A GREAT PRESIDENT LINER SAILS FROM CALIFORNIA TO THE ORIENT

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